



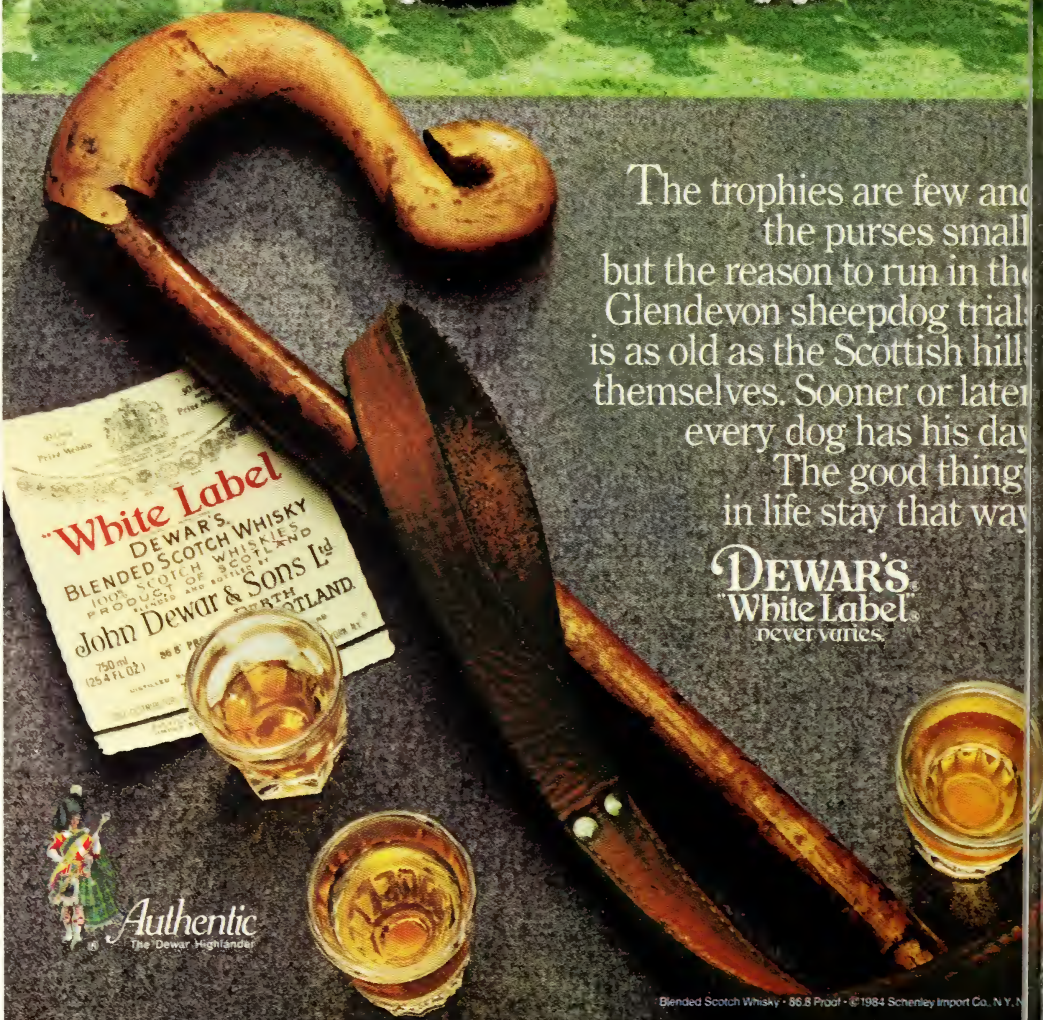
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Boston Pops

1984



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Conductor

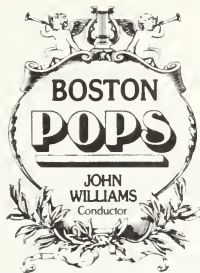


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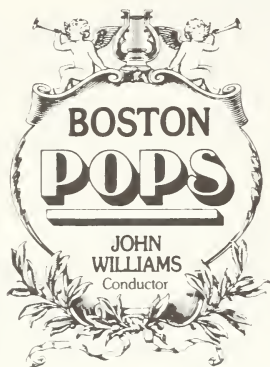
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Leo Panasevich
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Alfred Schneider
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Ikuko Mizuno
Amnon Levy

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
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*Jerome Rosen
*Sheila Fickowsky
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*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Nancy Mathis DiNovo

Violas

Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes

Leone Buyse
Fenwick Smith

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero
Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Daval
Peter Chapman
Andre Côme
James Tinsley

Trombones

Norman Bolter
John Huling
LaMar Jones

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set

Harp

Ann Hobson Pilot

Organ

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*Participating in a system of rotated seating within each string section.

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, to be released later this month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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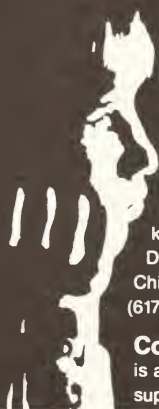
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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Syphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

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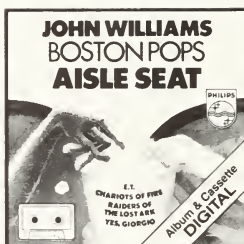
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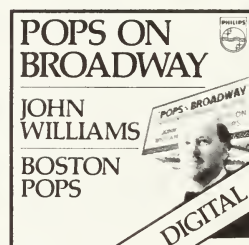
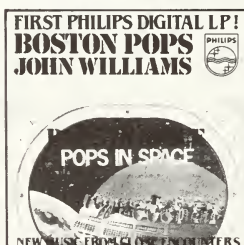
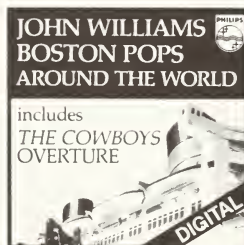
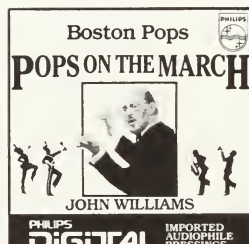
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NOTES ON THE MUSIC

RÁKÓCZY MARCH

Hector Berlioz (1803-1869)

In 1845 and 1846 Berlioz undertook a conducting tour in central and eastern Europe. Just before going to Budapest, he received from a Viennese musical amateur a volume of Hungarian songs and the hint that a work using one of these tunes would be a certain way of achieving popularity in the Hungarian capital. Berlioz selected a tune connected with a Hungarian military hero, Rákóczy, and composed this march in a single night, laying it out in a gradual, slow crescendo to a powerful climax. The first performance was a sensation, and Berlioz promptly inserted the surefire crowd-pleaser into *The Damnation of Faust*, which he was then composing.

OUTDOOR OVERTURE

Aaron Copland (b. 1900)

Like many composers of the 1930s Aaron Copland turned from writing difficult and advanced music to creating works in a more populist vein. One aspect of this change in orientation was a desire to write music for young musicians. His 1938 *Outdoor Overture* was composed for the talented musicians of New York's High School of Music and Art (the school depicted in the television show *Fame*). As the title implies, the overture is bright and engaging, filled with vigorous rhythms and confident melodies that celebrate Copland's musical personality at every point.

TRUMPET CONCERTO IN E-FLAT

Joseph Haydn (1732-1809)

After the two wonderfully successful trips to London in the early 1790s, during which he composed his last twelve symphonies, Haydn returned to Vienna for the rest of his life and almost completely gave up the composition of instrumental music, turning his attention instead to oratorios and Masses. Among the happy exceptions, though, is his only concerto for trumpet, arguably the finest concerto he ever wrote. He composed the work in 1796. The trumpet of that time was limited in the number of chromatic notes it could play, but Haydn used the instrument in such an imaginative way that we completely forget the technical difficulties he had to contend with and think only of the musical result.

GREENSLEEVES

Ralph Vaughan Williams (1872-1958)

Verdi is not the only composer to have been tempted to write an opera featuring Shakespeare's great comic creation Falstaff. Vaughan Williams composed his *Sir John in Love* using Shakespeare's actual words (though naturally much abridged), sprinkled with some lovely Elizabethan song lyrics. One of these is the best-known of all early English songs, *Greensleeves*, mentioned by

continued on page 15

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Shakespeare and printed by the early seventeenth century. The composer's atmospheric setting of this melody appears as an interlude in the opera; its contrasting middle section is the bawdy song "Lovely Joan" used to characterize Mrs. Quickly.

SUITE FROM THE BALLET *GAYNE*

Aram Khachaturian (1903-1978)

The Armenian-born Soviet composer Khachaturian enjoyed one of the biggest hits of his life with a colorful ballet, *Gayne*, composed in 1940, dealing with village life in Soviet Armenia. The score is painted in vivid colors, with energetic rhythms and elements of folk dances. The scenario was markedly didactic. The heroine of the title was unhappily married to Giko, a rude and evil man who dislikes the Russians and the communal life of his village. He later betrays his country, but Gayne finds love (and political direction) from a Russian border guard, and together they confound the plots of Giko. Some of the music had been used in a 1939 ballet entitled *Happiness*, but the famous "Sabre Dance" was composed for *Gayne* to depict the villainous Giko.

MARCH FROM *LE COQ D'OR*

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov's last work was the delightful opera *Le Coq d'Or* (*The Golden Cockerel*), which is based on Pushkin's fairy-tale satire of stupid autocracy. The libretto brought the composer endless troubles with the censors before it could be staged—and that did not happen until a year after his death. The plot concerns a magic golden cockerel which, when placed with a view of the surrounding country, will crow to give warning of any impending danger. At the end of the first act, the cockerel signals for the army to mobilize. The soldiers proceed to the front to the accompaniment of this march.

CAPRICCIO ESPAGNOLE, Opus 34

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

ST. LOUIS BLUES MARCH

W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere \$50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the

continued on page 31

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

OPENING NIGHT AT POPS

Tuesday evening, May 1, 1984

JUNIOR COUNCIL OF THE BOSTON SYMPHONY ORCHESTRA

Rákóczy March, from The Damnation of Faust, Op. 24 Berlioz

An Outdoor Overture Copland

Concerto in E-flat for Trumpet & Orchestra Haydn

Allegro

Andante

Finale: Allegro

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Sondheim-Paitch

George Gaffney, piano

Harold Jones, drums

Andrew Simpkins, bass

INTERMISSION

Selections from *La Cage aux folles* Herman-Hayman

We Are What We Are

La Cage aux folles

Song on the Sand

The Best of Times

Sunrise Serenade

Miller-Hayman

Swing, Swing, Swing

Williams

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GUEST ARTISTS



Wynton Marsalis

A native of New Orleans, jazz musician Wynton Marsalis grew up in a musical environment. The second of jazz pianist Ellis Marsalis' six sons, Wynton received his first trumpet at the age of six as a gift from Al Hirt. He began serious study of the trumpet when he was twelve, became interested in both jazz and classical music, and during high school played in a variety of bands and orchestras, including two appearances with the New Orleans Philharmonic, the first of which was when he was fourteen.

At age seventeen he was admitted to study at the Berkshire Music Center at Tanglewood and at the close of the summer was awarded the Harry Shapiro Award for Outstanding Brass Player. He later won a scholarship to study at the Juilliard School and during that time also performed with the Brooklyn Philharmonic and as a pit musician in *Sweeney Todd*.

Winner of Downbeat Magazine's "1982 Jazz Musician of the Year" award, Wynton Marsalis has released two jazz records for Columbia. With the release of the second album, he simultaneously released a recording of concertos for trumpet by Haydn, Hummel, and L. Mozart on CBS Masterworks. The classical record marks the recording debut of Marsalis' own quintet.

Wynton Marsalis has played with many of the jazz greats including Sonny Rollins, Art Blakey, the Jazz Messengers, and he has toured extensively with Herbie Hancock's B.S.O.P. Quintet which features Hancock on the piano, drummer Tony Williams, bassist Ron Carter, and Wynton's brother Bransford Marsalis on the saxophone.

For a biography of Sara Vaughan please see page 23

References furnished on request



Aspen Music School
and Festival
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
National Music Camp
Billy Joel
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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, May 2, 1984 at 8

HARRY ELLIS DICKSON, conducting

<i>Rákóczy March</i> , from <i>The Damnation of Faust</i> , Op. 24	Berlioz
An Outdoor Overture	Copland
Greensleeves	Vaughan Williams
Suite from the Ballet <i>Gayne</i>	Khachaturian
Dance of the Rose Maidens	
Lullaby	
Sabre Dance	

INTERMISSION

March from <i>Le Coq d'or</i>	Rimsky-Korsakov
Serenade	Schubert-Anderson
Capriccio espagnol, Op. 34	Rimsky-Korsakov
Alborada	
Variations	
Alborada	
Gypsy Scene	
Fandango of the Asturias	
(played without pause)	

INTERMISSION

Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Sunrise Serenade	Miller-Hayman
In the Mood	Miller-Hayman
St. Louis Blues March	Handy-Miller-Hayman

Among those present: Pepsi Cola Bottlers; General Electric—AEBGMA; St. Maria Goretti Parish; Dean Alumni Association; Church of St. Eulalia, Winchester, MA; Kingswood Regional High School Music Department; Bradford College Alumni Association; Rotary Club of Boston; The Woodlands School; Rye Over 55 Club; Stan Hywet Hall Foundation; Bennett-Hemenway P.T.O.; Nauset Newcomers; Norwood Girl Scouts.

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GUEST ARTISTS

For a biography of Wynton Marsalis please see page 19



Sarah Vaughan

Born in Newark, New Jersey, Sarah Vaughan began her music education under the influence of her parents. She began piano and organ lessons at age seven, sang in the church choir, and later continued with formal studies at the East Side Music and Arts High School.

When she was sixteen, Sarah won a week's engagement at the Apollo Theatre in New York as first prize in the Theatre's amateur show. During her engagement, band vocalist Billy Eckstine and musician Earl "Fatha" Hines took notice of her and shortly afterward hired her as a vocalist and second pianist for their band. The band, which included musicians Dizzy Gillespie, Fats Navarro, Roy Elderidge, Charlie Parker and Gene Ammons, soon became known for the unique "be bop" style of music which they developed. Later, after leaving the band for a stint with the John Kirby Combo, Ms. Vaughan formed her own trio and in 1944, with the help of her friends Billy Eckstine and Dizzy Gillespie, began her recording career with "East of the Sun." She later won

national acclaim for her recording with the Billy Eckstine Orchestra of "Dedicated to You," and recorded extensively during the fifties with her own trio.

Throughout her career Sarah Vaughan has broadened her early musical influences into a diverse repertoire that includes classical, gospel and pop music as well as jazz, and she is as at home with a symphony orchestra as she is with a jazz trio. A much-loved performer, Ms. Vaughan has traveled all over the world during her 40-year career. In the United States she has appeared with the Oakland Symphony, the Tulsa Philharmonic, and with the Los Angeles Philharmonic and Count Basie's Orchestra at the Hollywood Bowl. During the '70s she also made a Symphony Hall appearance with Arthur Fiedler and the Boston Pops. She has performed for French President Valéry Giscard D'Estaing, at the White House for former-Presidents Carter and Ford, and with Mel Torme and Gerry Mulligan and his orchestra on an 18-city U.S. tour which included a four-concert appearance at Carnegie Hall.

Ms. Vaughan was the 1981 winner of Downbeat's Best Female Vocalist award. That same year she won an Emmy for her PBS Television special "Sarah Vaughan Sings George Gershwin." She was nominated for eight consecutive years for the National Academy of Recording Arts and Sciences Best Female Jazz Singer award, and in 1982 won a Grammy for Best Performance by a Female Vocalist for her recording of "Gershwin Live" on CBS Records. She has made numerous television appearances and specials and sang the themes for the CBS Television movie "Bare Essence" and Burt Reynolds' movie "Sharkey's Machine."



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, May 3, 1984 at 8

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
<i>Roman Carnival</i> Overture	Berlioz
Suite from the Ballet <i>The Incredible Flutist</i>	Piston
Introduction and Tango	
Entrance of the Circus	
Solo of the Flutist	
Spanish Waltz	
Polka Finale	

INTERMISSION

Overture to <i>Ruslan and Ludmila</i>	Glinka
Concerto No. 2 in E-flat for Horn and Orchestra, K. 417	Mozart
Allegro maestoso	
Andante	
Rondo	

RICHARD SEBRING

INTERMISSION

Hey, Look Me Over, from <i>Wildcat</i>	Coleman-Hayman
Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	

Theme from <i>Moulin rouge</i>	Auric-Engvick
A Salute to the Bands	
Tuxedo Junction	Hawkins-Miller-Hayman
Snowfall	Thornhill-Hyman
Sing, Sing, Sing	Prima-Hyman

Among those present: Friends of the Deaconess; Bank of Boston; Babson College Alumni Association; Advanced Information Systems; Boston Aid to the Blind; Ladies of Merrimack College; Northeastern Section of the American Chemical Society; National Health Lawyers Association; Kelly Services, Inc.; National Association of Accountants, Boston Chapter; The Charles Stark Draper Lab; Avco Systems Division; Algonquin Club; New England Power Service Co.; The Sheraton Corporation; Braintree Point Women's Club.

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GUEST ARTIST



Richard Sebring

Principal horn of the Boston Pops Orchestra, Richard Sebring was born in Concord, Massachusetts. He attended

the University of Indiana where he was a student of Thomas Newell and played in the Symphonic Wind Ensemble, and in 1979 graduated from the University of Washington where he was a student of J. Christopher Louba. That summer Mr. Sebring was awarded a fellowship to attend the Berkshire Music Center at Tanglewood. He has played with the Opera Company of Boston where he was principal horn, with the Boston Pops Esplanade Orchestra, the Boston Ballet, and the Pro Arte Chamber Orchestra as well as numerous other musical organizations. He is also active in Boston's *Musica Viva*, a contemporary music ensemble.

A member of the Boston Symphony Orchestra since 1981, Mr. Sebring was recently appointed the BSO's associate principal horn.



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, May 4, 1984 at 8

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
<i>Roman Carnival</i> Overture	Berlioz
Suite from the Ballet <i>The Incredible Flutist</i>	Piston
Introduction and Tango	
Entrance of the Circus	
Solo of the Flutist	
Spanish Waltz	
Polka Finale	

INTERMISSION

Overture to <i>Ruslan and Ludmila</i>	Glinka
Concerto No. 2 in E-flat for Horn and Orchestra, K. 417	Mozart
Allegro maestoso	
Andante	
Rondo	
RICHARD SEBRING	

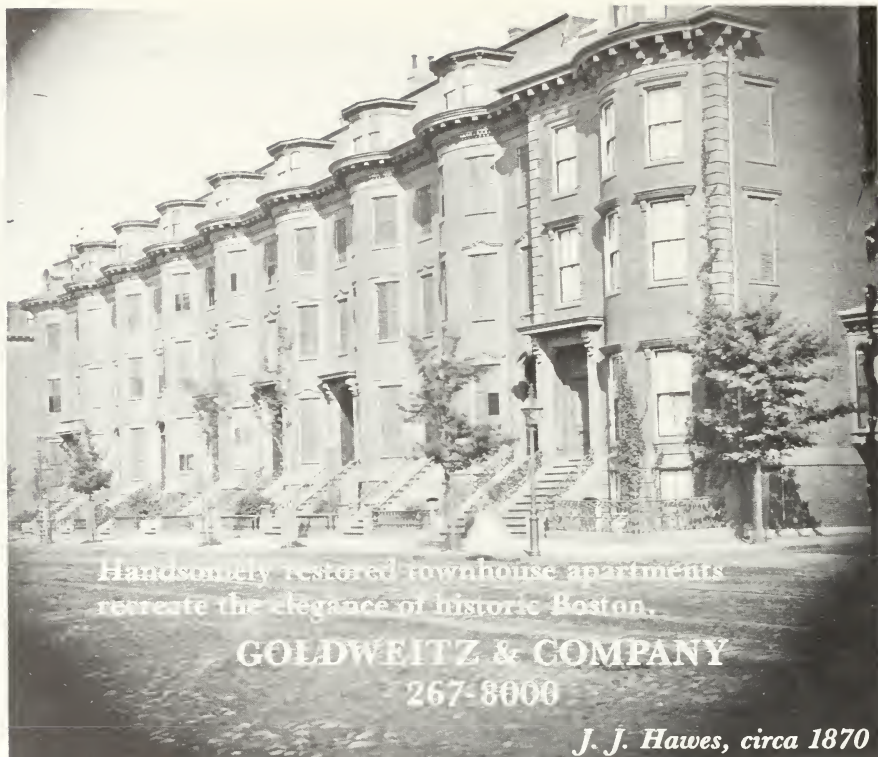
INTERMISSION

Hey, Look Me Over, from <i>Wildcat</i>	Coleman-Hayman
Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Theme from <i>Moulin rouge</i>	Auric-Engvick
A Salute to the Bands	
Tuxedo Junction	Hawkins-Miller-Hayman
Snowfall	Thornhill-Hyman
Sing, Sing, Sing	Prima-Hyman

Among those present: Tufts University Medical Alumni Association; CPA Wives Club of Massachusetts; Charlestown Boys and Girls Club; Harvard Business School, Section I; Rensselaer Club of Boston; Brae Burn Country Club; Salem Public Library; Sacred Heart Parish, Lexington; New England College; United Church of Christ in Canton; St. Anthony's Sociables; Colgate Club of Boston; Community Chapel, Nashua, NH; Westgate Church Couples Club of Weston; Fitchburg State College; Greater Beverly College Club, Inc.; Arts & Science Center, Nashua, NH; Danbury Garden Club, Danbury, CT; People's United Methodist Church; Beverly Hospital; Willow Hill School.

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GUEST ARTIST

For a biography of Richard Sebring please see page 27

continued from page 15

complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

PROCESSION OF THE NOBLES FROM *MLADA*

Nikolai Rimsky-Korsakov (1844-1908)

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada*. Though all of them wrote music for the planned production, it came to nothing in the end, and most of the composers used their music in other works. In 1889, on the second anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music—including the old music they had composed for *Mlada*. Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* completely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

SUITE FROM *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the

continued on page 43

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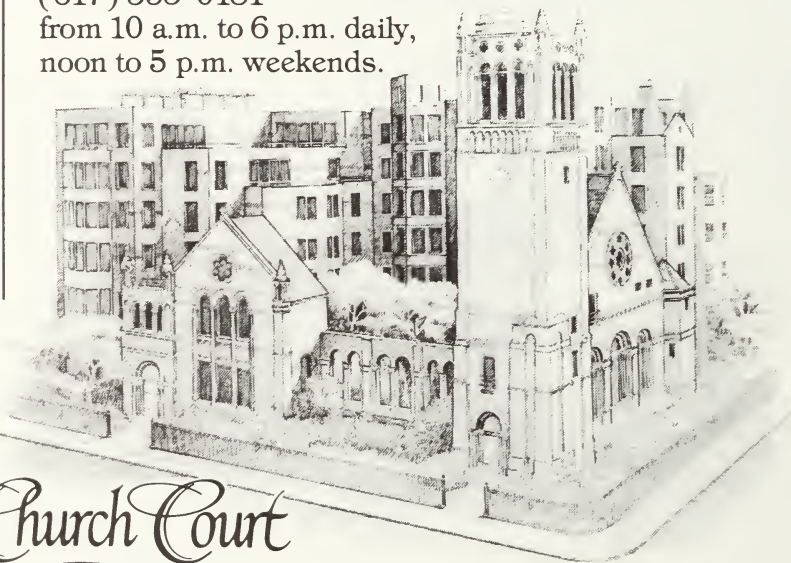
Time Magazine
Best of Design 1983

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, May 5, 1984 at 8

Galop from <i>Moscow Cheremushky</i>	Shostakovich
Overture to <i>Raymond</i>	Thomas
Pavane	Fauré
Bacchanale, from <i>Samson and Delilah</i>	Saint-Saëns

INTERMISSION

Pomp and Circumstance March No. 4 in G major, Op. 39	Elgar
Concerto No. 2 in D minor for violin and orchestra, Op. 22	Wieniawski
Allegro moderato	
Romance	
Allegro con fuoco—Allegro moderato (à la Zingara)	
SHEILA FIEKOWSKY	

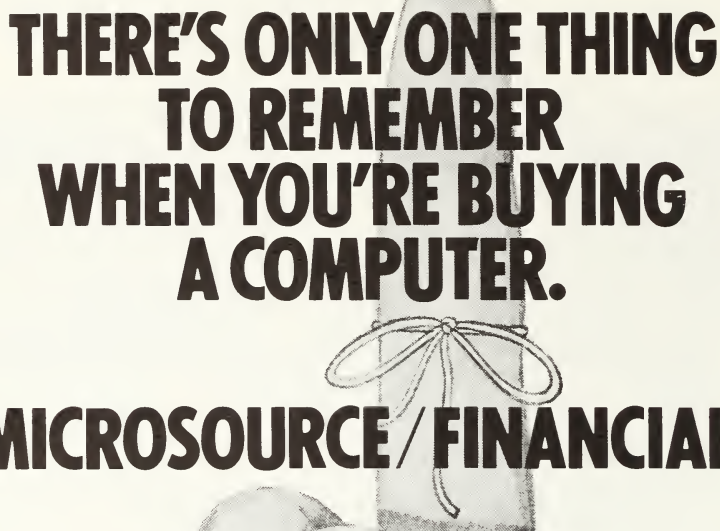
INTERMISSION

<i>A Chorus Line</i> Overture	Hamlisch-Burns
A Salute to the Bands	
In the Mood	Garland-Miller-Hayman
Sleepy Lagoon	Miller-Hayman
Stompin' at the Savoy	Goodman-Osser
This Land is Your Land	Guthrie-Phillips

Among those present: Regis College Guild; USO Council of New England; Londonderry Rotary Club; Couples Club, United Church of Christ in Medfield; Southeastern Massachusetts University Alumni Association; Travacare Pharmacy; Congregators of the Congregational Church, Amherst, NH; GenRad, Inc.; Wesley United Methodist Couples Club of Concord, NH; Rye, NH Extension Group, University of New Hampshire; The Davis School Professional Association; St. Elizabeth Seton Parish Social Club; Community Lutheran Church of Enfield, NH; Vergennes Union High School, Vergennes, VT; Suffield Council of the Arts, Suffield, CT; Bedford Newcomers Club; Brucefield School Teachers.

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GUEST ARTIST



Sheila Fiekowsky

Born in Detroit, Sheila Fiekowsky began violin lessons at nine with Emily Austin of the Detroit Symphony; at sixteen she was a soloist with that orchestra, as well as a winner of the Biennial Award given by the National Federation of Music Clubs. Ms. Fiekowsky also studied with Ivan Galamian at the Curtis Institute and with BSO concert-

master Joseph Silverstein at Yale University, where she earned her master's degree in 1975, the same year she joined the Boston Symphony Orchestra. Since 1977, Ms. Fiekowsky has been on the faculty of the Boston University Tanglewood Institute. Ms. Fiekowsky has participated in chamber music at the Norfolk and Marlboro music festivals. As first violinist with the Cambridge String Quartet, she took part in the Fairbanks (Alaska) Festival both performing and teaching chamber music. She is concertmaster and a frequent soloist with the Newton Symphony Orchestra, and her appearances in recital and as soloist have included the Brockton and North Shore symphonies, the Berkshire Museum, Mechanics Hall, St. Paul's School, the Harvard Musical Association, Brandeis and Boston universities, and Chamber Prelude performances in Symphony Hall.

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JOHN WILLIAMS, CONDUCTOR

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HARRY ELLIS DICKSON, conducting

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Overture to <i>Die Fledermaus</i>	Strauss
Largo from <i>Xerxes</i>	Handel
<i>Gaité Parisienne</i> Suite	Offenbach
Overture—Allegro brillante—Polka—Galop—Valse—March Can Can—Finale	

INTERMISSION

<i>España</i> Rhapsody	Chabrier
Clair de lune	Debussy-Mouton-Piston
March Slav	Tchaikovsky

INTERMISSION

Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Raindrops Keep Fallin' on My Head	Bacharach-Hayman
Blue Tango	Anderson
Boogie Woogie Bugle Boy	Raye-Prince-Hayman

Among those present: Emmanuel College; Friends of the League School of Boston; St. Joseph's Women's Guild, Needham; Londonderry, NH High School Music Students, Directors and Friends; St. Mary's Fathers' Club, Danvers; Immaculate Conception Parish of Brockton Italian Scholarship Club; Hamilton House; Concord Greene Condominium Activities Committee; The Mitre Corporation; Holy Trinity United Methodist Church Adult Fellowship of Danvers; St. Zepherin Parish Council; Cosmopolitan Group; Milford Hebrew Association; The Travel Shoppe; Pilgrim Church, Southboro, MA; Boston Colby College Alumni Club.

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The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892
- 1893 Timothee Adamowski
- 1894
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

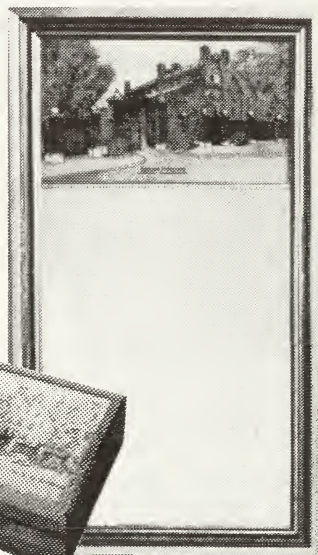
- 1901
- 1902 Max Zach, Gustav Strube
- 1903
- 1904 Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav Strube
- 1907 Gustav Strube, Arthur Kautzenbach
- 1908 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1909
- 1910
- 1911 Gustav Strube, André Maquarre
- 1912
- 1913 Otto Urack, André Maquarre,
- 1914 Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

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HOW TO GET POPS TICKETS

The 1984 Boston Pops season begins on Tuesday, May 1 and will run through Sunday, July 8 with performances Monday through Saturday evenings at 8 and on Sunday evenings at 7:30.

While large blocks of seats are sold in advance to various organizations, single tickets are available and go on sale three weeks prior to the concert date.

TO PURCHASE TICKETS

By Phone: Tickets may be charged instantly on a major credit card by calling CHARGIT at (617) 542-3600 in Boston, or 1-800-223-0120 in other areas of Massachusetts and New England.

To reserve tickets call Symphony Hall at (617)-266-1492. Your tickets will be mailed upon receipt of your check.

At the Box Office: The Symphony Hall Box Office is open from 10 a.m. to 6 p.m. on Monday through Saturday and, when there is a Sunday concert, on Sunday at 1 p.m. On concert evenings the Box Office will remain open through the first intermission. The Box Office will accept MasterCard, VISA, or American Express, cash, and personal checks.

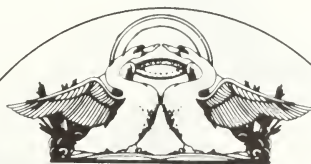
Program Information: Concert programs and featured conductors and soloists are announced about ten days prior to the concert. Weekly concert schedules are available in the lobby of Symphony Hall, in the lobbies of most Boston hotels, and at the BOSTIX ticket booth at Quincy Market. For up-to-date program information during the Pops season call C-O-N-C-E-R-T (617-266-2378)

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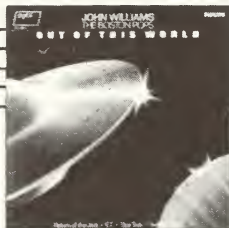


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continued from page 31

score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor, which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to excesses of all kinds). The new introduction, which Berlioz christened with the name by which it is now known, was first performed with enormous success in 1844.

"HEY, LOOK ME OVER", from WILDCAT

Cy Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me*, *Sweet Charity*, *Seesaw*, *I Love My Wife*, *On the 20th Century*, and *Barnum*.) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

THEME FROM MOULIN ROUGE

Georges Auric (1899-1983)

The first years of Auric's career were spent as one of that group of French composers known as *Les Six* ("The Six"), who disavowed the heavy profundities of romantic music and impressionism, advocating a return to clarity of melody and form, spiced with a large dose of humor. Auric was never among the better known of these composers (they were Poulenc and Milhaud), partly because he was much more retiring than either of these two. As early as 1930 he composed a major film score for Cocteau's *The Blood of a Poet*, and he continued writing for the films frequently after that. Though the most distinguished films for which he wrote the score were probably those of Cocteau, the most famous theme from his film scores is certainly that for *Moulin Rouge* (1952)

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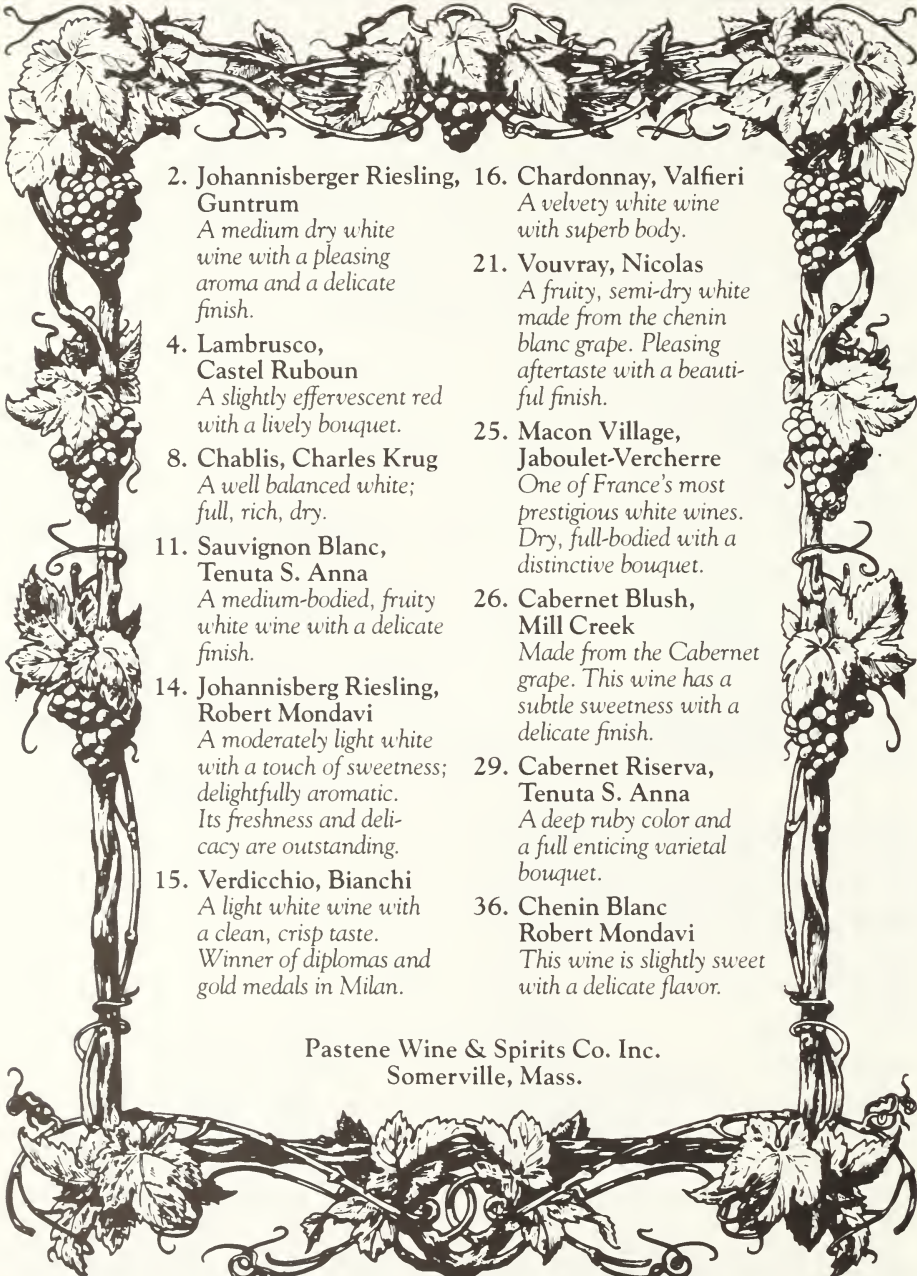
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31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
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45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
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35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
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60	B.S.O. Cabernet Sauvignon	10.50					

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26	Cabernet Blush, Mill Creek	10.00		PORTUGAL			
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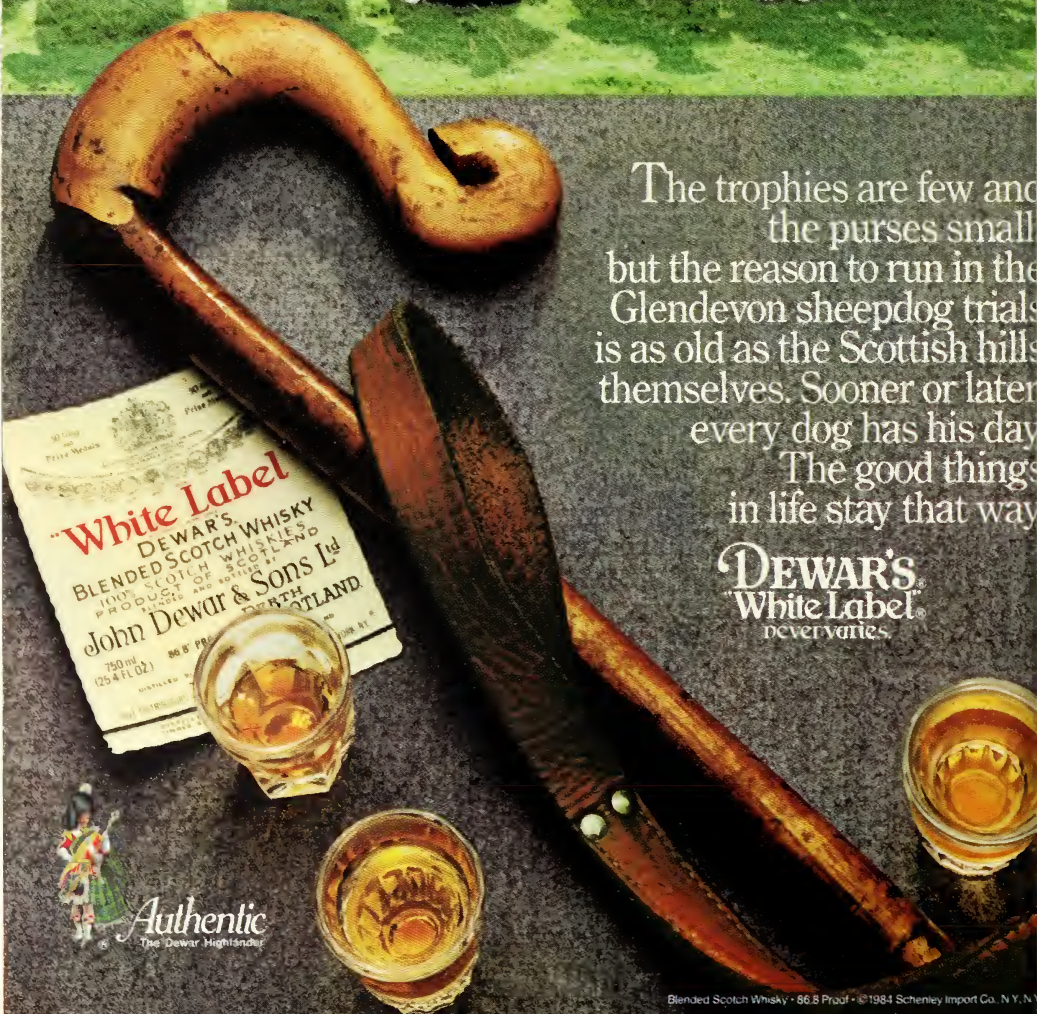
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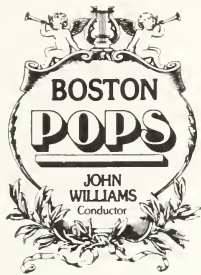
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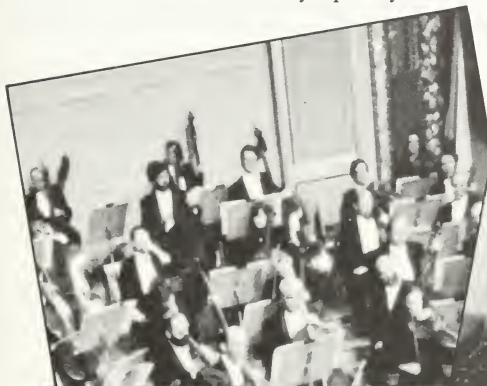
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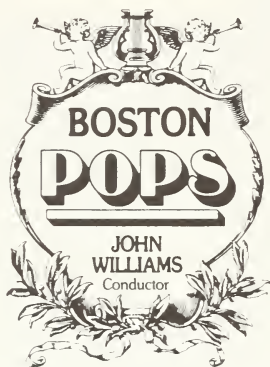
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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, to be released later this month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

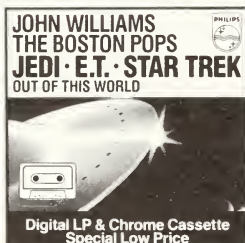
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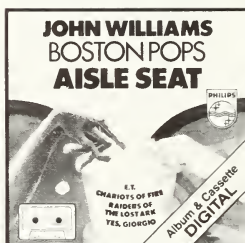
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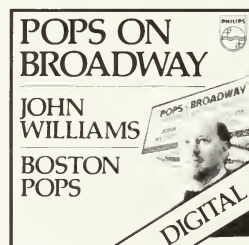
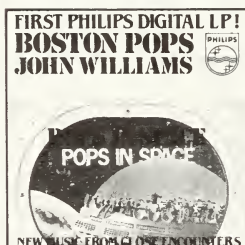
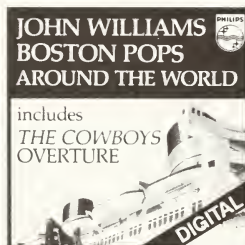
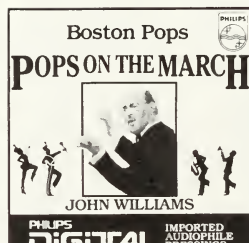
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NOTES ON THE MUSIC

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1685-1750), arr. Lucien Cailliet (b. 1891)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from full symphonic orchestral treatment to the jazzed-up vocalisms of the Swingle Singers. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among most popular of Bach's fugues. The arrangement is by Lucien Cailliet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

ORPHEUS IN THE UNDERWORLD OVERTURE

Jacques Offenbach (1819-1880)

One of the greatest composers of light music of all time, Offenbach made his mark internationally with his first big operetta success, *Orpheus in the Underworld*, in 1858. The plot was a parody of the familiar myth (and of Gluck's classic operatic version) in which Orpheus descends to the realm of Pluto to recover his wife Eurydice; but in Offenbach, he does not go out of love for her—he has, in fact, grown rather tired of her. He is only goaded into making the attempt when Public Opinion explains that posterity expects this of him. Orpheus goes to Jupiter (who is trying to quell a riot among the Olympian deities fed up with a diet of nectar and ambrosia) for assistance; but Jupiter, that experienced seducer, is entranced by descriptions of Eurydice's beauty and determines to descend to the Underworld to investigate further. The rest of the gods go with him as a lark, and the action culminates in a rousing "galop infernal" now known to all the world as the can-can.

PIANO CONCERTO IN A MINOR, Opus 16

Edvard Grieg (1843-1907)

Grieg composed his only piano concerto in 1868, though he kept revising the orchestration until the last year of his life. The work marked the first appearance of a Norwegian composer on the musical scene in a big way, a fact that was made apparent when Grieg showed the manuscript of this concerto to a generous and supportive Franz Liszt, the mentor of many young composers. Liszt played through the work (sightreading *both* the piano and orchestra parts together!) with ever-increasing enthusiasm, and finally leaped up from the piano bench to embrace the young composer with the words, "Splendid! That's the real thing!" The melodies of Grieg's concerto use characteristic turns of Norwegian folksong; the scoring sometimes suggests folk fiddlers; and the rhythms of the finale are dance patterns found in the Norwegian folk dances known as the *halling* and *springdans*.

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ST. LOUIS BLUES MARCH

W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere \$50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

RÁKÓCZY MARCH

Hector Berlioz (1803-1869)

In 1845 and 1846 Berlioz undertook a conducting tour in central and eastern Europe. Just before going to Budapest, he received from a Viennese musical amateur a volume of Hungarian songs and the hint that a work using one of these tunes would be a certain way of achieving popularity in the Hungarian capital. Berlioz selected a tune connected with a Hungarian military hero, Rákóczy, and composed this march in a single night, laying it out in a gradual, slow crescendo to a powerful climax. The first performance was a sensation, and Berlioz promptly inserted the surefire crowd-pleaser into *The Damnation of Faust*, which he was then composing.

ENTRANCE OF THE GUESTS from TANNHÄUSER

Richard Wagner (1813-1883)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

—Steven Ledbetter

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JOHN WILLIAMS, CONDUCTOR
Tuesday evening, May 8, 1984 at 8
MUSEUM OF SCIENCE NIGHT

Galop from <i>Moscow Cheremushky</i>	Shostakovich
Overture to <i>Raymond</i>	Thomas
Pavane	Fauré
Bacchanale from <i>Samson and Delilah</i>	Saint-Saëns

INTERMISSION

Pomp and Circumstance March No.4 in G Major, Op. 39	Elgar
Concerto No. 2 in D minor for violin and orchestra, Op. 22 SHEILA FIEKOWSKY	Wieniawski

INTERMISSION

<i>A Chorus Line</i> Overture	Hamlich-Burns
A Salute to the Bands	
In the Mood	Garland-Miller-Hayman
Sleepy Lagoon	Coates-Miller-Hayman
Stompin' at the Savoy	Goodman-Osser
This Land Is Your Land	Guthrie-Philips

Among those present: Normandy High School Advanced English II, Parma, OH;
St. Thomas Moore Couples Club; Rotary Club of Attleboro; B.A.F.T.A Club of First
Church of Christ, Congregational, Bedford

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GUEST ARTIST



Sheila Fiekowsky

Born in Detroit, Sheila Fiekowsky began violin lessons at nine with Emily Austin of the Detroit Symphony; at sixteen she was a soloist with that orchestra, as well as a winner of the Biennial Award given by the National Federation of Music Clubs. Ms. Fiekowsky also studied with Ivan Galamian at the Curtis Institute and with BSO concert-

master Joseph Silverstein at Yale University, where she earned her master's degree in 1975, the same year she joined the Boston Symphony Orchestra. Since 1977, Ms. Fiekowsky has been on the faculty of the Boston University Tanglewood Institute. Ms. Fiekowsky has participated in chamber music at the Norfolk and Marlboro music festivals. As first violinist with the Cambridge String Quartet, she took part in the Fairbanks (Alaska) Festival both performing and teaching chamber music. She is concertmaster and a frequent soloist with the Newton Symphony Orchestra, and her appearances in recital and as soloist have included the Brockton and North Shore symphonies, the Berkshire Museum, Mechanics Hall, St. Paul's School, the Harvard Musical Association, Brandeis and Boston universities, and Chamber Prelude performances in Symphony Hall.

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Chicago Symphony Orchestra
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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, May 9, 1984 at 8

Festive Overture, Op. 96 Shostakovich

Pavane Fauré

Suite from the Ballet *Sylvia* Delibes

Prelude, the huntresses of Diana

Valse lente

Procession of Bacchus

INTERMISSION

Grand duo concertante for violin, double bass, and orchestra Bottesini

MARYLOU SPEAKER CHURCHILL, violin

LAWRENCE WOLFE, double bass

Little Fugue in G minor Bach-Cailliet

INTERMISSION

There's No Business Like Show Business Berlin-Stevens

Pops Salutes the Oscars! arr. Stevens

When You Wish Upon a Star, from *Pinocchio*

Swingin' on a Star, from *Going My Way*

Moon River, from *Breakfast at Tiffany's*

Raindrops Keep Fallin' on My Head, from

Butch Cassidy and the Sundance Kid

Theme from *The Way We Were*

Over the Rainbow, from *The Wizard of Oz*

Song of India Rimsky-Korsakov/Sebesky

Big Band Cavalcade arr. May

Opus I (Tommy Dorsey)

String of Pearls (Glenn Miller)

Take the 'A' Train (Duke Ellington)

And the Angels Sing (Benny Goodman)

Among those present: Wheaton College; The American Red Cross of Massachusetts Bay; American Consulting Engineers Council of New England, Inc.; Engineering Societies of New England, Inc.; Lawrence Memorial Hospital Auxilliary; Citizens Scholarship Foundation of Mansfield; St. Mary's Alumnae Association, Lawrence; Topsfield Congregational Church Couples Club; Medford Catholic Women's Club; Valley Forge High School, Parma Heights, OH; St. Botolph Citizen's Committee; The United Presbyterian Church, Lawrence

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GUEST ARTISTS



Marylou Speaker Churchill

Marylou Speaker Churchill began her violin studies in Oregon with Catherine Peterson and Raphael Spiro. She was a

summer student at Tanglewood, Aspen, and Marlboro, and she also studied with Joseph Silverstein at the New England Conservatory of Music, where she received her bachelor of music degree in 1967. After three years of varied freelance work in Boston and Los Angeles she joined the Boston Symphony Orchestra, becoming principal second violin at the beginning of 1977-78 season. Mrs. Churchill has given recitals across the United States, and she has appeared with the Boston Pops and various orchestras in New England. During the winter she teaches privately and is on the faculty of the New England Conservatory Extension Division. During the summer she is on the faculty of the Boston University Young Artists Institute at Tanglewood.

For a biography of Lawrence Wolfe please see page 43



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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Thursday evening, May 10, 1984 at 8
HARRY ELLIS DICKSON conducting
CONSTRUCTION NIGHT

Overture to <i>Orpheus in the Underworld</i>	Offenbach
Pavane	Fauré
Suite from the Ballet <i>Sylvia</i>	Delibes
Prelude, the huntresses of Diana	
Valse lente	
Pizzicati	
Procession of Bacchus	

INTERMISSION

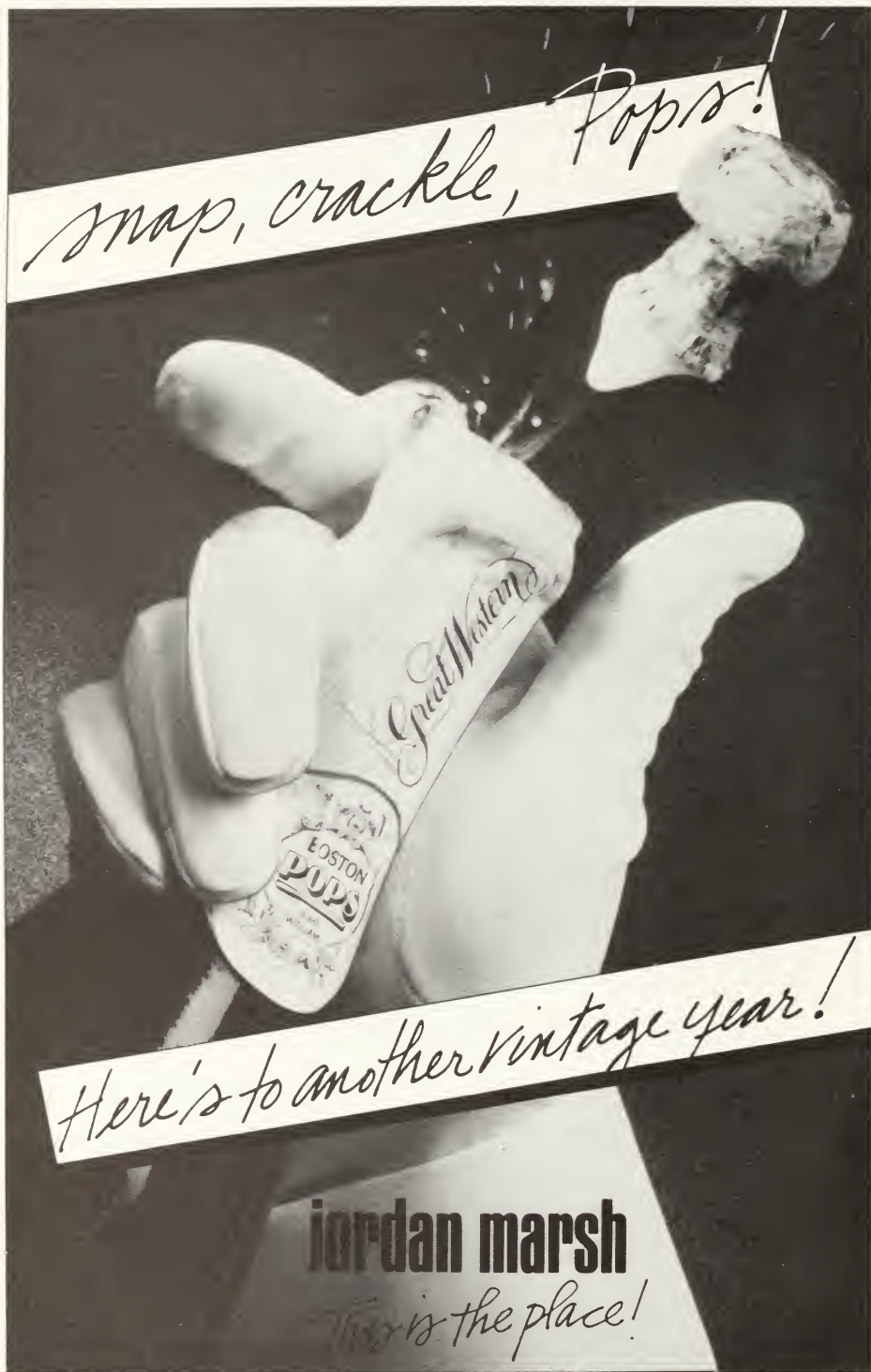
Concerto in A minor for piano and orchestra, Op. 16	Grieg
Allegro molto moderato	
Adagio	
Allegro moderato molto e marcato	
MYRON ROMANUL	

INTERMISSION

Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Sunrise Serenade	Carle-Miller-Hayman
In the Mood	Garland-Miller-Hayman
St. Louis Blues March	Handy-Miller-Hayman

Among those present: Tiverton Middle School Band, Tiverton, RI; Oneida Middle School; Haemonetics; Bridgewater-Raynham Citizens Scholarship Foundation; Nevin School; Friends of the Burton L. Wales Public Library, Abington; The Gathering; Parma Senior High School Advanced English, Parma, OH

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GUEST ARTIST



Myron Romanul

Myron Romanul made his debut as a piano soloist with members of the Boston Symphony Orchestra at the age of eleven as winner of the Harry Dubbs Memorial Award. Since then he has appeared as soloist in over two hundred performances with the Boston Pops Orchestra, and other symphony orchestras including Denver, Indianapolis, Baltimore, Dallas, the National Symphony and the National Symphony of Ecuador.

The original pianist of the New

England Conservatory Ragtime Ensemble, he performed at major music festivals in the United States and Europe, and was featured on Angel Records' *Scott Joplin: The Red Back Book* which won the 1973 Grammy Award for Best Classical Chamber Music Performance. Active in chamber music both as pianist and cimbalist, he performed in concerts with the Chamber Music Society of Lincoln Center, Boston Symphony Chamber Players, Speculum Musicae, Kneisel Hall Artist Faculty and Da Capo Chamber Players, a piano quartet which performed extensively and was the winner of the 1980 international chamber music competition Jeunesses Musicales in Belgrade, Yugoslavia.

He founded and directed the Romanul Concert Orchestra, and is presently assistant conductor of the Boston Lyric Opera and the Central Massachusetts Symphony Orchestra. He appeared as guest conductor of the Boston Ballet, Boston Repertory Ballet, Pro Arte Chamber Orchestra, and Brockton Symphony Orchestra. In 1983 he conducted the New England premiere of Peter Maxwell Davies' opera for children, *Cinderella*.

He is on the faculties of Kneisel Hall and the Longy School of Music.



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, May 11, 1984 at 8

Festive Overture, Op. 96

Shostakovich

Pavane

Fauré

Suite from the Ballet *Sylvia*

Delibes

Prelude, the huntresses of Diana

Valse lente

Procession of Bacchus

INTERMISSION

Presenting

MANHATTAN TRANSFER

Route 66

That's the Way it Goes

Candy

Geneva

Duke of Dubuque

Birdland

INTERMISSION

There's No Business Like Show Business

Berlin-Stevens

Pops Salutes the Oscars!

arr. Stevens

When You Wish Upon a Star, from *Pinocchio*

Swingin' on a Star, from *Going My Way*

Moon River, from *Breakfast at Tiffany's*

Raindrops Keep Fallin' on My Head, from

Butch Cassidy and the Sundance Kid

Theme from *The Way We Were*

Over the Rainbow, from *The Wizard of Oz*

Theme from *Never on Sunday*

Hadjidakis-Hayman

Big Band Cavalcade

arr. May

Opus I (Tommy Dorsey)

String of Pearls (Glenn Miller)

Take the 'A' Train (Duke Ellington)

And the Angels Sing (Benny Goodman)

Among those present: Hellenic College; Newton, CT High School Choral Group; Harvard Dental League; Lasell Alumnae Association; Art Institute of Boston; Cross and Shield Association; Hale School, Stow, MA; Milton Junior Women's Club, Inc.; St. Anselm College Alumni Association; Adult Fellowship of First Parish Church of Wakefield; St. Edward the Confessor, Medfield; Zayre Activities Committee; First Congregational Church of Holden; Professional and Business Women's Lodge #2055; Boxford P.T.O.; Carlisle Congregational Church; Newcomer's Club of Wayland; Naval Staff College, U.S. Naval War College; Parishoners of St. Pius X in Manchester, N.H.; Vermont Transit Co., Inc.

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Part of this evening's concert is being recorded by WGBH-TV for later telecast.

Occasional scenes of the audience may be used.

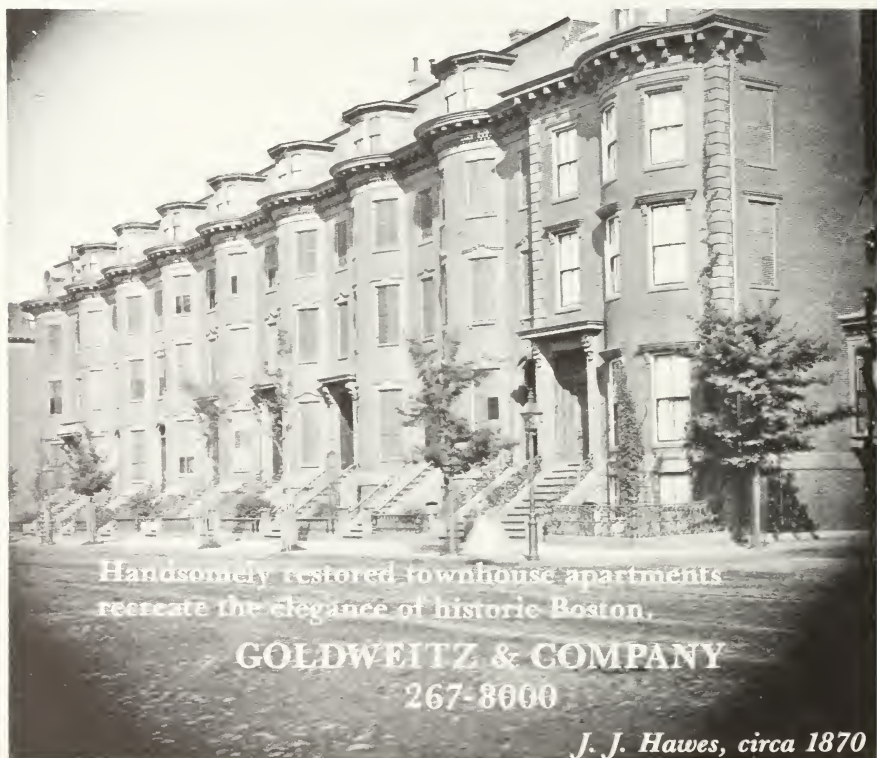


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GUEST ARTISTS



Manhattan Transfer

For those with a passion for categorizing the various approaches to pop music, this group called The Manhattan Transfer is a perplexity, defying specific labels. Every fan and each critic of the group's music hears something different in an album or a concert by The Manhattan Transfer. Perhaps the best way to describe this unique singing group is through the words of music critics:

"In its 11 year career, The Manhattan Transfer has refined a four-part vocal blend that is as stylistically adaptable as it

is precise in pitch and inflection . . ."—*Stephen Holden, New York Times*

" . . . The Transfer is a collection of vocal musicians . . . a breed apart that has recognized, developed and used voices as others would use saxophone or piano. Each member of the group is an accomplished soloist and together they are almost like any jazz group—harmonizing, improvising and mostly having fun."—*Glen Phillips, Oklahoma City Times*

"There are no entertainers like The Manhattan Transfer. Their presentation, styling, intricate harmonies, complicated rhythms, jazz feel and sheer showmanship put them in a class of their own."—*Peter Dean, Brisbane, Australia*

The music industry has recognized The Manhattan Transfer with seven Grammy Awards, the most recent of which was awarded this year for Best Jazz Vocal Performance, Duo or Group for "Why Not!," and the group made Grammy history in 1982 by winning in both the pop and jazz categories in the same year: Best Performance by a Duo or Group w/vocal for "Boy from New York City," and Best Vocal Performance, Two or More Voices for "A Nightingale Sang in Berkeley Square."

While their latest Atlantic Records album "Bodies and Souls" is a further exploration of pop music, the group says its next recording project will move in a new direction.

An unorthodox series of events led the bringing together of Alan Paul, Tim Hauser, Janis Seigel and Cheryl Bentyne, collectively known as The Manhattan Transfer. Founded in 1972 the group wanted to achieve an excellence in vocal harmony singing; it seems that they have accomplished their goal.

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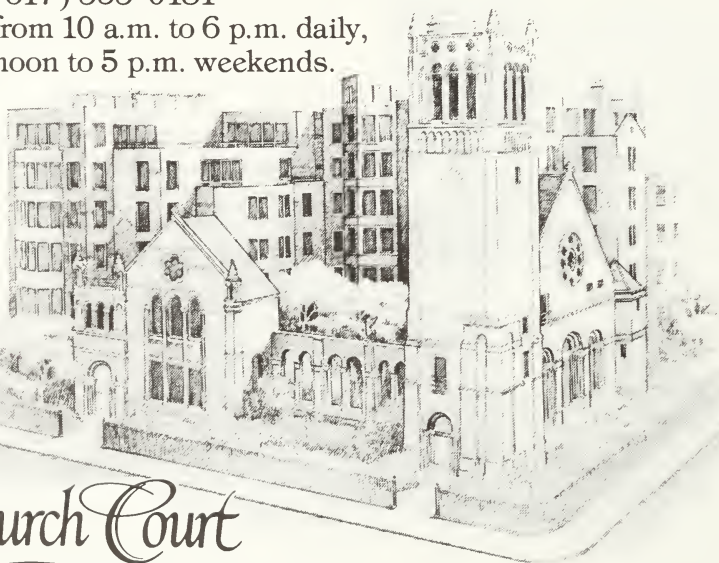
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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, May 12, 1984 at 8

BOSTON UNIVERSITY NIGHT

Les Toréadors, from <i>Carmen</i> , Suite No. 1	Bizet
Overture to <i>Fra Diavolo</i>	Auber
Gymnopédie No. 3	Satie-Debussy
Suite from the Ballet <i>Sylvia</i>	Delibes
Prelude, the huntresses of Diana	
Valse lente	
Procession of Bacchus	

INTERMISSION

Rákóczy March, from <i>The Damnation of Faust</i>	Berlioz
Concerto No. 2 in A for piano and orchestra	Liszt
DARRYL HOBSON-BYRD	

INTERMISSION

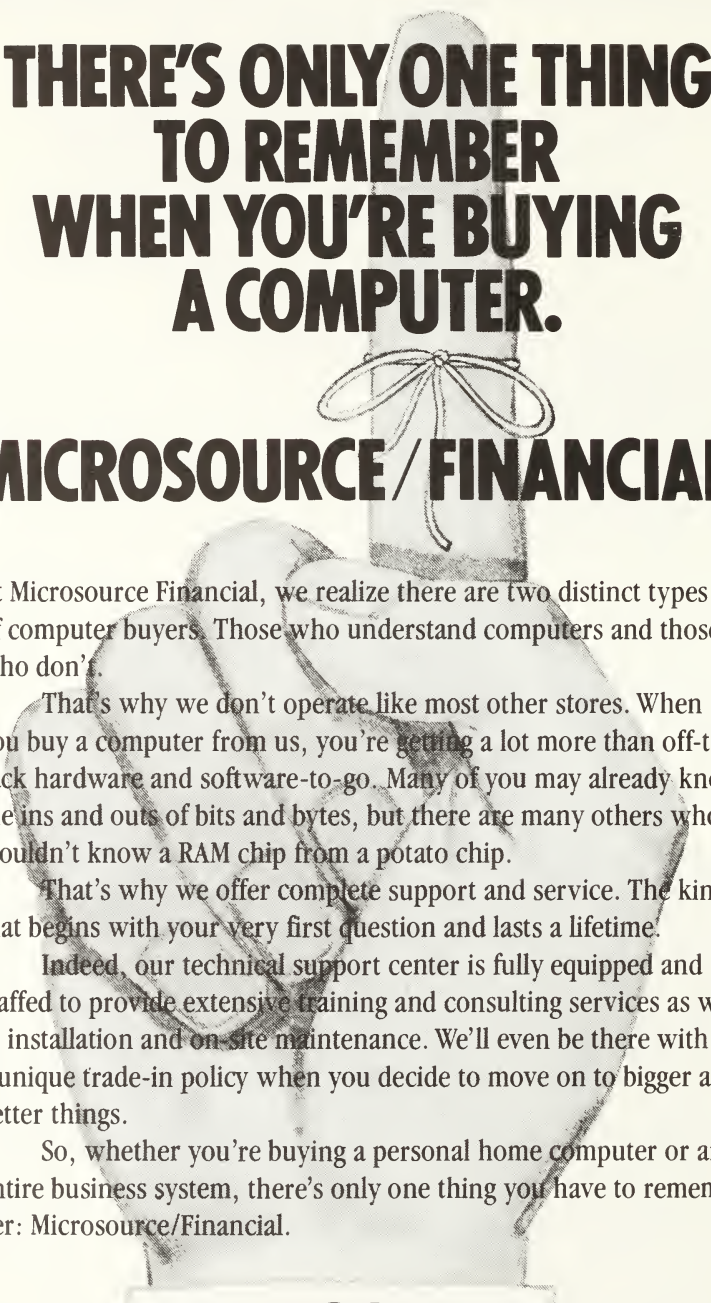
Boston University Alma Mater
Go B.U.

Pops Salutes the Oscars!	arr. Stevens
When You Wish Upon a Star, from <i>Pinocchio</i>	
Swingin' on a Star, from <i>Going My Way</i>	
Moon River, from <i>Breakfast at Tiffany's</i>	
Raindrops Keep Fallin' on My Head, from <i>Butch Cassidy and the Sundance Kid</i>	
Theme from <i>The Way We Were</i>	
Over the Rainbow, from <i>The Wizard of Oz</i>	

Song of India	Rimsky-Korsakov/Sebesky
Big Band Cavalcade	arr. May
Opus I (Tommy Dorsey)	
String of Pearls (Glenn Miller)	
Take the 'A' Train (Duke Ellington)	
And the Angels Sing (Benny Goodman)	

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GUEST ARTIST

Darryl Hobson-Byrd

Pianist, Darryl Hobson-Byrd is a student of Luis Batlle at Boston University's School of Music, where he is a candidate for the degree of Doctor of Musical Arts. A native of Philadelphia, twenty-two year old Mr. Hobson-Byrd graduated from the Curtis Institute of Music where he studied with Seymour Lipkin and Myeczeslaw Horzshowski. After graduating with a Master of Music degree from the Cleveland Institute of Music where he was awarded the Victor Babin Scholarship, Mr. Hobson-Byrd received a scholarship to study at the Conservatoire Americain de Fontainebleau. There he studied with Mme. Gaby Casadesus and Norman Beedie, and received the Diploma in Piano.

Mr. Hobson-Byrd has given numerous recitals and concerts in the United States and Europe including performances of the Beethoven Third Piano Concerto under the baton of Narcis Bonet with L'Orchestre du Conservatoire Americain de Fontainebleau. He also performed the Liszt Second Piano Concerto with the symphonies of both the Curtis and Cleveland Institutes of Music.

This performance marks Mr. Hobson-Byrd's debut with the Boston Pops Orchestra.



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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 13, 1984 at 7:30

HARRY ELLIS DICKSON conducting

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Overture to <i>Die Fledermaus</i>	Strauss
Largo, from <i>Xerxes</i>	Handel
<i>Gaité Parisienne</i> Suite	Offenbach
Overture—Allegro brillante—Polka—Galop— Valse—March—Can-Can—Finale	

INTERMISSION

Concerto in F for piano and orchestra	Gershwin
Allegro	
Adagio; Andante con moto	
Allegro agitato	
STEPHEN DRURY	

INTERMISSION

Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Raindrops Keep Fallin' on My Head	Bacharach-Hayman
Blue Tango	Anderson
Boogie Woogie Bugle Boy	Raye-Prince-Hayman

Among those present: Alzheimer's Disease and Related Disorders Association of Massachusetts; Connecticut Club of Boston/ Mount Holyoke Club of Boston; Belmont Hill School; Norwich University Club of Boston; Prime Computer; Central High School, East Corinth, ME; Newmarket Recreation and Parks Department, Newmarket, NH; Leominster Recreation Department

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GUEST ARTIST



Stephen Drury

Born and raised in Spokane, Washington, Stephen Drury began his musical studies with his mother and continued with Margaret Saunders Ott. While an undergraduate at Harvard University, he studied with Theodore Lettvin and worked in the Harvard Electronic Music Studio. He also began his career in theater by directing a production of the musical *Hair*. After graduating from Harvard, Mr. Drury studied with William Masselos for a year in New York City. He then

returned to Cambridge where he performed the complete piano sonatas of Charles Ives, and directed productions of *Tommy*, *The Beggar's Opera*, *Sexual Perversity in Chicago*, and *Uncommon Women and Others*. He also organized and directed a three-day Experimental Musical Festival which included a complete nineteen-hour performance of Erik Satie's *Vexations*.

In 1981 Mr. Drury was awarded third prize in the prestigious Rockefeller Foundation Competition in American Music. In 1983 he won the Concert Artists Guild Award and in conjunction with that award made his New York recital debut in January of this year. He was also awarded first prize in the 1984 Portland Symphony Orchestra Young Artist Competition.

Mr. Drury has been music director for several productions at the American Repertory Theater, including Lee Breuer's *Lulu*, Peter Sellars' *The Inspector General*, and Andre Serban's *Sganarelle*. He is also a music tutor at Adams House at Harvard University, and performs as a member of the Beaux Eaux Duo. He currently studies with Patricia Zander and Claudio Arrau, and is in the artists diploma program at the New England Conservatory.



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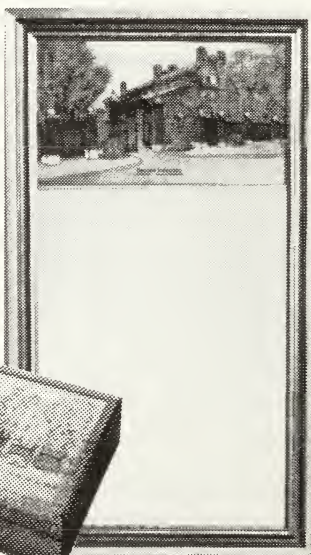
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, May 14, 1984 at 8

HARRY ELLIS DICKSON conducting

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Overture to <i>Die Fledermaus</i>	Strauss
Largo, from <i>Xerxes</i>	Handel
<i>Gaîté Parisienne</i> Suite	Offenbach
Overture—Allegro brillante—Polka—Galop— Valse—March—Can-Can—Finale	

INTERMISSION

Concerto in F for piano and orchestra	Gershwin
Allegro	
Adagio; Andante con moto	
Allegro agitato	
STEPHEN DRURY	

INTERMISSION

Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Raindrops Keep Fallin' on My Head	Bacharach-Hayman
Blue Tango	Anderson
Boogie Woogie Bugle Boy	Raye-Prince-Hayman

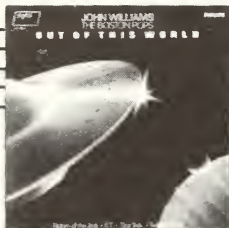
Among those present: Smaller Business Association of New England, Inc; Harvard Club of Boston; University of Massachusetts, at Boston ; Middleborough High School Music Department; Suffolk University School of Management; St. Agnes Parish, Arlington; Delta Kappa Gamma International Honor Society; Massachusetts Easter Seal Society; Attleboro Lions Club; Friends of the Swampscott Library; Community Covenant Church, Brockton, H.O.M.E., Inc.

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GUEST ARTISTS

For a biography of Stephen Drury please see page 39



Lawrence Wolfe

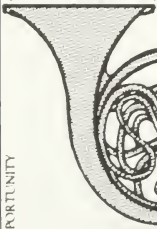
Lawrence Wolfe is a native of Boston and a graduate of the New England Conservatory of Music, where he studied double bass with Leslie Martin and Gary Karr. As a student at the Berkshire Music Center at Tanglewood he was

awarded the Albert Spaulding Prize for the most promising instrumentalist. In 1970 he joined the Boston Symphony Orchestra as the Orchestra's youngest member at the time, and in 1981 was appointed the assistant principal bass of the BSO as well as principal bass of the Boston Pops.

Mr. Wolfe has performed as soloist with both the Boston Symphony and the Boston Pops and has given numerous recitals throughout the Northeast including recitals at Carnegie Hall and Jordan Hall. He has appeared as performer and conductor with the contemporary music ensemble *Collage* and also conducts the Boston Radio Orchestra.

Mr. Wolfe's recording, *Lawrence Wolfe, Double Bass* on Titanic Records led to his appointment as a judge in the 1982 International Double Bass Competition on the Isle of Man in England. He is currently on the faculties of Boston University and the New England Conservatory.

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Camembert	\$1.25	Wispride Spread	\$1.25
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All cheeses served with crackers.

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Cheesecake (plain)	\$1.50	Cheesecake Brownies	\$1.00
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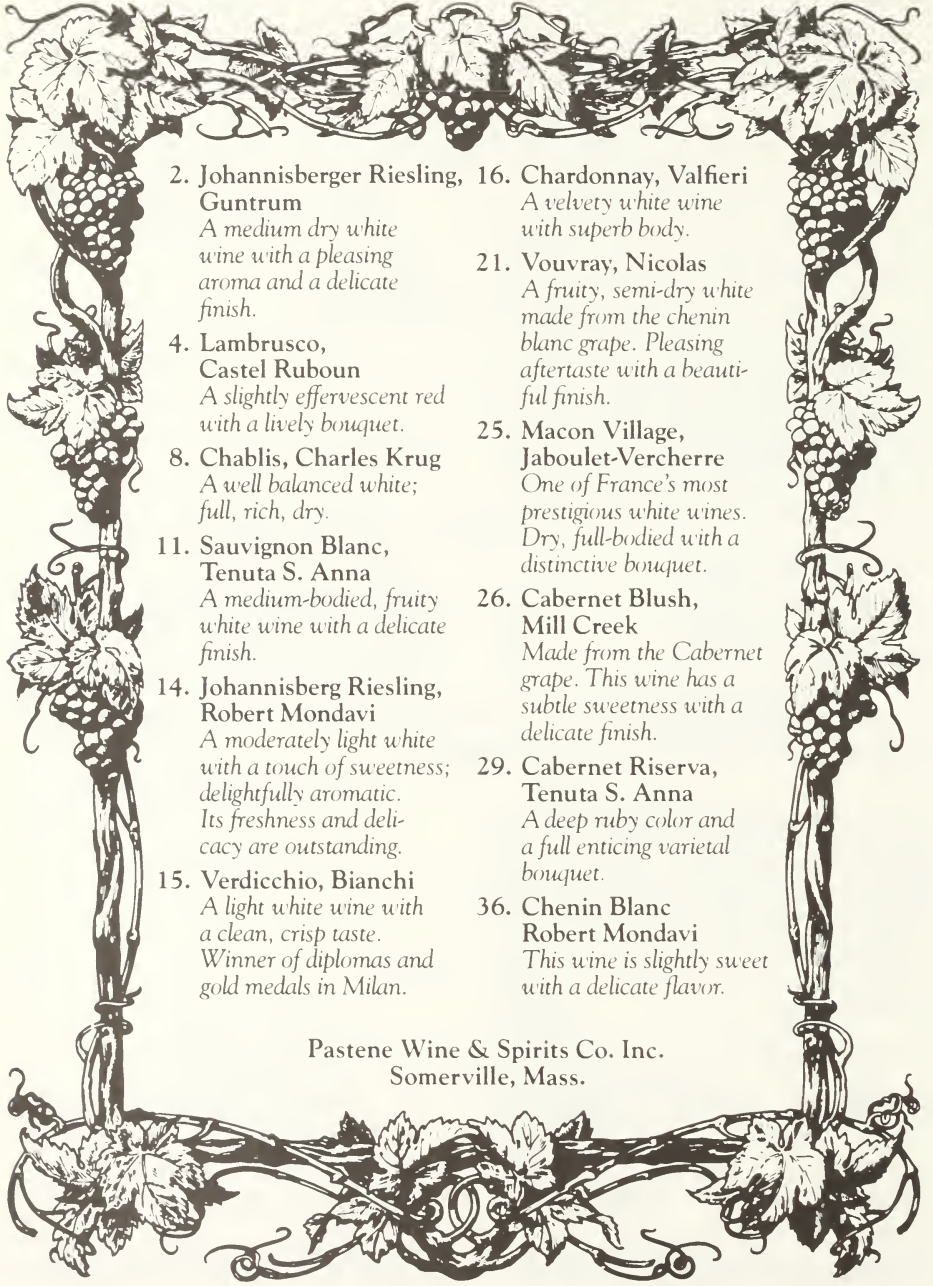
Hot Coffee	\$.75	Iced Tea	\$.75
Iced Coffee	.75	Sanka	.75
Hot Tea	.75		

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3	Le Domaine Cold Duck, Almadén	\$ 9.00		6	Gancia Asti Spumante	\$16.00	
9	Paul Masson Brut	14.00			NEW YORK STATE		
51	Blanc de Blanc, Almadén	16.00		5	Great Western Extra Dry	14.00	8.00
	FRANCE						
28	Le Duc Brut, Blanc de Blanc	14.50					
30	Taittinger, Brut La Francaise	39.00	21.50				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
47	Pinot Blanc, Klosterkeller Siegendorf	\$ 7.50		21	Vouvray, Nicolas	\$9.50	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
	CALIFORNIA				ITALY		
8	Chablis, Charles Krug	7.50	4.50	11	Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
33	Rhine, Taylor California Cellars	6.50			GERMANY		
36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
59	Boston Symphony Chardonnay	11.00		18	Bernkastel Riesling, The Bishop of Riesling	9.00	
					NEW YORK STATE		
				32	Taylor Chablis	6.00	
					PORTUGAL		
				34	Lancer's Vinno Branco	8.50	5.00

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50		40	Beaujolais Villages, Louis Jadot	\$10.50	6.50
	CALIFORNIA				ITALY		
35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
53	Zinfandel, Almadén	7.50		29	Cabernet Riserva, Tenuta S. Anna	9.50	
60	B.S.O. Cabernet Sauvignon	10.50					

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
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22	Light Rose, Taylor California Cellars	\$ 6.50		39	Lake Country Pink, Taylor	\$6.00	
26	Cabernet Blush, Mill Creek	10.00			PORTUGAL		
				50	Lancer's Vin Rose	8.50	5.00

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The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892
- 1893 Timothee Adamowski
- 1894
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901 Max Zach, Gustav Strube
- 1902
- 1903 Timothee Adamowski
- 1904
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav Strube
- 1907
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910
- 1911 Gustav Strube, André Maquarre
- 1912
- 1913 Otto Urack, André Maquarre,
- 1914 Clement Lenorn
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

POPS TICKET INFORMATION

The 1984 Boston Pops season begins on Tuesday, May 1 and will run through Sunday, July 8 with performances Monday through Saturday evenings at 8 and on Sunday evenings at 7:30.

While large blocks of seats are sold in advance to various organizations, single tickets are available and go on sale three weeks prior to the concert date.

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Program Information: Concert programs and featured conductors and soloists are announced about ten days prior to the concert. Weekly concert schedules are available in the lobby of Symphony Hall, in the lobbies of most Boston hotels, and at the BOSTIX ticket booth at Quincy Market. For up-to-date program information during the Pops season call C-O-N-C-E-R-T (617-266-2378)

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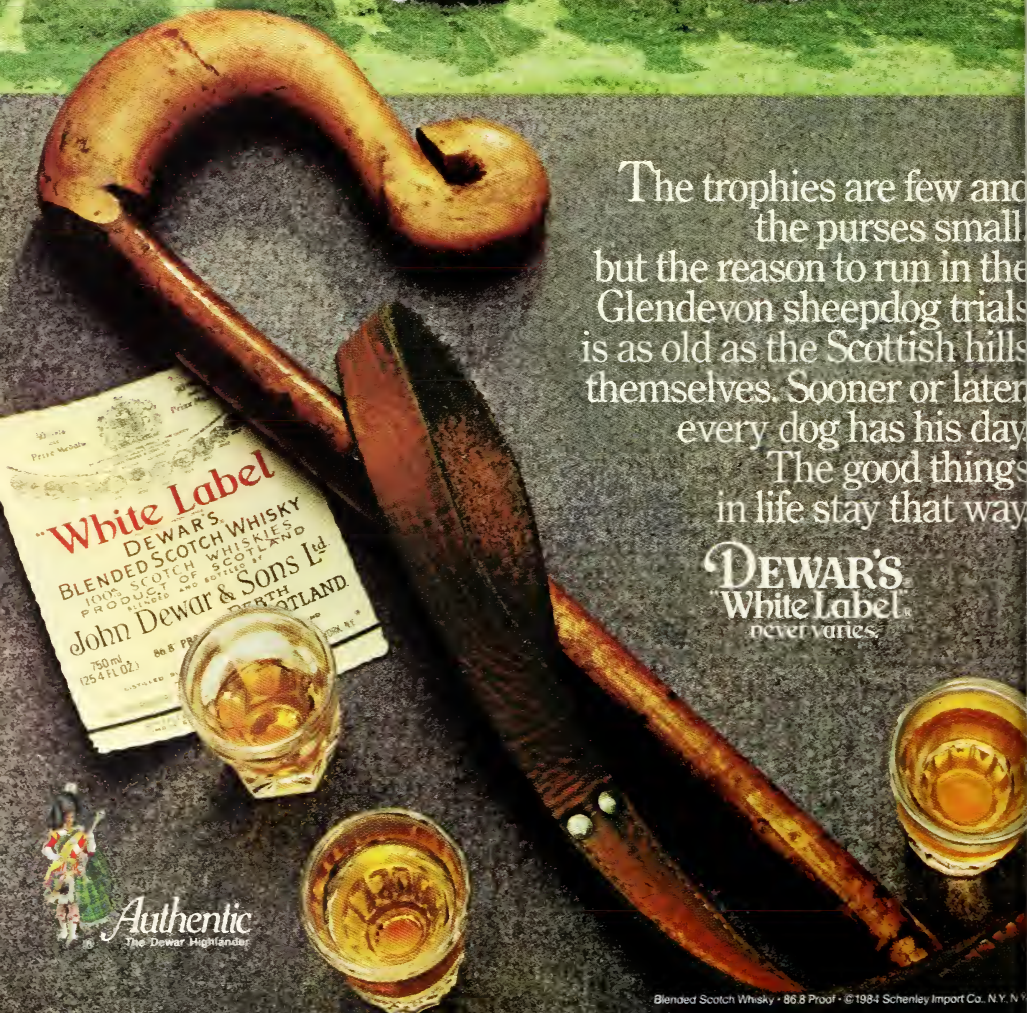
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Boston Pops

1984



John Williams
Conductor

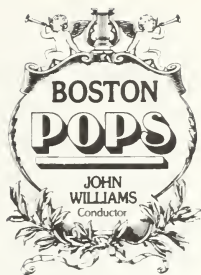


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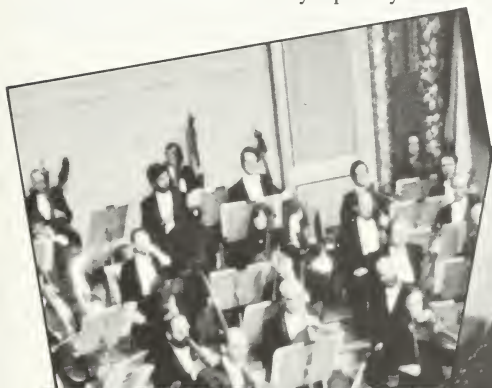
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MOZART: Flute Concerto No. 2 in D

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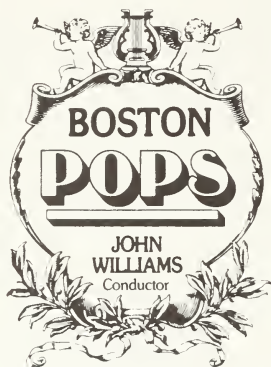
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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, to be released later this month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

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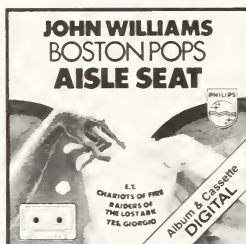
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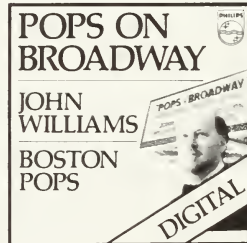
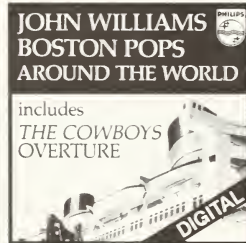
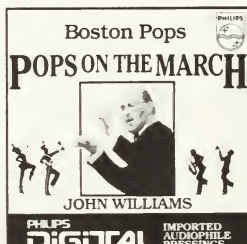
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NOTES ON THE MUSIC

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1685-1750), arr. Lucien Cailliet (b. 1891)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from full symphonic orchestral treatment to the jazzed-up vocalisms of the Swingle Singers. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among most popular of Bach's fugues. The arrangement is by Lucien Cailliet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

RICHARD RODGERS WALTZES

(Arr. Leroy Anderson)

Richard Rodgers had two careers in the musical theater—one in collaboration with Lorenz Hart, the other with Oscar Hammerstein II—either of which would have qualified him for admission to the pantheon of the great innovators in the American musical. During the period of his major scores (from the late '20's to the early '50's), waltzes were rarely found in Broadway scores. They seemed to many composers to be too redolent of the old-fashioned Viennese operetta. But Rodgers loved writing waltzes, and almost every show had its captivating, swinging waltz hit, from the bittersweet, "Falling in love with love" (*The Boys from Syracuse*, based on Shakespeare's *Comedy of Errors*) to the gentle warmth of "Oh, what a beautiful morning" (*Oklahoma*) and the driving energy of "A wonderful guy" (*South Pacific*).

A TRIBUTE TO DUKE ELLINGTON

arr. Ralph Burns (b. 1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the 'A' Train," "Mood Indigo," and "It don't mean a thing (if it ain't got that swing)."

"HEY, LOOK ME OVER", from WILDCAT

Cy Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me*, *Sweet Charity*, *Seesaw*, *I Love My Wife*, *On the 20th Century*, and *Barnum*.) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has

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ORPHEUS IN THE UNDERWORLD OVERTURE

Jacques Offenbach (1819-1880)

One of the greatest composers of light music of all time, Offenbach made his mark internationally with his first big operetta success, *Orpheus in the Underworld*, in 1858. The plot was a parody of the familiar myth (and of Gluck's classic operatic version) in which Orpheus descends to the realm of Pluto to recover his wife Eurydice; but in Offenbach, he does not go out of love for her—he has, in fact, grown rather tired of her. He is only goaded into making the attempt when Public Opinion explains that posterity expects this of him. Orpheus goes to Jupiter (who is trying to quell a riot among the Olympian deities fed up with a diet of nectar and ambrosia) for assistance; but Jupiter, that experienced seducer, is entranced by descriptions of Eurydice's beauty and determines to descend to the Underworld to investigate further. The rest of the gods go with him as a lark, and the action culminates in a rousing "galop infernal" now known to all the world as the can-can.

PAVANE, Opus 50

Gabriel Fauré (1845-1924)

The pavane was a stately court dance popular in the sixteenth century. Fauré certainly never danced a pavane in his life, but when he composed this delicate and seductive score, he was evidently pleased to dream nostalgically of Renaissance grace and decorum. The structure of the Pavane is a simple three-part song form. The opening flute solo is assuredly the best-known tune Fauré ever wrote, delicate and supple, providing a pure example of Gallic elegance.

THEME FROM MOULIN ROUGE

Georges Auric (1899-1983)

The first years of Auric's career were spent as one of that group of French composers known as *Les Six* ("The Six"), who disavowed the heavy profundities of romantic music and impressionism, advocating a return to clarity of melody and form, spiced with a large dose of humor. Auric was never among the better known of these composers (they were Poulenc and Milhaud), partly because he was much more retiring than either of these two. As early as 1930 he composed a major film score for Cocteau's *The Blood of a Poet*, and he continued writing for the films frequently after that. Though the most distinguished films for which he wrote the score were probably those of Cocteau, the most famous theme from his film scores is certainly that for *Moulin Rouge* (1952)

continued on page 43

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JOHN WILLIAMS, CONDUCTOR

Tuesday evening, May 15, 1984 at 8

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Les Toreádors, from <i>Carmen</i> , Suite No. 1	Bizet
Overture to <i>Fra Diavolo</i>	Auber
Gymnopédie No. 3	Satie-Debussy
Suite from the Ballet <i>Sylvia</i>	Delibes
Prelude, the huntresses of Diana	
Valse lente	
Procession of Bacchus	

INTERMISSION

Little Fugue in G minor	Bach-Cailliet
Grand duo concertante for violin, double bass and orchestra	Bottesini
MARYLOU SPEAKER CHURCHILL, violin	
LAWRENCE WOLFE, double bass	

INTERMISSION

Pops Salutes the Oscars!	arr. Stevens
When You Wish Upon a Star, from <i>Pinnocchio</i>	
Swingin' on a Star, from <i>Going My Way</i>	
Moon River, from <i>Breakfast at Tiffany's</i>	
Raindrops Keep Fallin' on My Head,	
from <i>Butch Cassidy and the Sundance Kid</i>	
Theme from <i>The Way We Were</i>	
Over the Rainbow, from <i>The Wizard of Oz</i>	
Song of India	Rimsky-Korsakov/Sebesky
Big Band Cavalcade	arr. May
Opus I (Tommy Dorsey)	
String of Pearls (Glenn Miller)	
Take the 'A' Train (Duke Ellington)	
And the Angels Sing (Benny Goodman)	

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Marylou Speaker Churchill

Marylou Speaker Churchill began her violin studies in Oregon with Catherine Peterson and Raphael Spiro. She was a

summer student at Tanglewood, Aspen, and Marlboro, and she also studied with Joseph Silverstein at the New England Conservatory of Music, where she received her bachelor of music degree in 1967. After three years of varied freelance work in Boston and Los Angeles she joined the Boston Symphony Orchestra, becoming principal second violin at the beginning of 1977-78 season. Mrs. Churchill has given recitals across the United States, and she has appeared with the Boston Pops and various orchestras in New England. During the winter she teaches privately and is on the faculty of the New England Conservatory Extension Division. During the summer she is on the faculty of the Boston University Young Artists Institute at Tanglewood.

For a biography of Lawrence Wolfe please see page 35



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Chicago Symphony Orchestra
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Cincinnati Symphony Orchestra
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Denver Symphony Orchestra
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Billy Joel
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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, May 16, 1984 at 8

Galop from *Moscow Cheremushky*

Shostakovich

Overture to *Raymond*

Thomas

Gymnopédie No. 3

Satie-Debussy

Bacchanale from *Samson and Delilah*

Saint-Saëns

INTERMISSION

Richard Rodgers Waltzes

arr. Anderson

Presenting

JESSYE NORMAN

Spring is Here

Rodgers/Reisman

I Love Paris

Porter/Hyman

The Song is You

Kern/Courage

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—

But Not for Me—I Got Rhythm (*reprise*)

INTERMISSION

Presenting

JESSYE NORMAN

All the Things You Are

Kern/Hyman

Our Love is Here to Stay

Gershwin

Falling in Love with Love

Rodgers/Hyman

A Tribute to Duke Ellington

arr. Burns

Sophisticated Lady—Take the 'A' Train—

Mood Indigo—It Don't Mean a Thing

Stompin' at the Savoy

Goodman-Osser

Among those present: Visiting Nurse Association of Boston Foundation; Mt. Auburn Hospital Auxilliary; St. Mary of the Hills Women's Guild, Milton; "Season at Symphony" Class, Swampscott High School; First Parish of Westwood, United Church; Sears, Roebuck & Co, Saugus; Peabody Rotary Club; Ray Perron & Co, Inc.; Y.M.C.A. Retired Men and Women's Club; Hastech, Inc.; Weymouth P.M. Club; Scudder Stevens & Clark; Union Congregational Church of Braintree and Weymouth; Wednesday Nighters of Second Congregational Church, Winchester
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Jessye Norman

In the span of a few short years, soprano Jessye Norman has established herself as one of the supreme artists of our day. Ms. Norman conquered the Metropolitan Opera this fall, making her debut on opening night of the Met's 100th anniversary season as Cassandra in Berlioz's *Les Troyens* and bringing her operatic presence, well-known in Europe, to New York for the first time. Born in Augusta, Georgia, Ms. Norman studied with Carolyn Grant at Howard University in Washington, D.C., with Alice Duschak at the Peabody Conservatory in Baltimore, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan. In 1982, Howard University conferred an honorary Doctor of Music degree on its illustrious graduate. Ms. Norman now makes her home in London, where she sings and records frequently, and from where she makes her forays to the musical capitals of the world.

Ms. Norman made her operatic debut in December 1969 at the Deutsche Oper, Berlin. With Riccardo Muti con-

ducting, she made her debut at Florence's Teatro Comunale in 1970 and at the opening of the Maggio Musicale, Florence, the year after. Berlin mounted a new production of *Aida* for her in 1972, Claudio Abbado conducting; that role served as the vehicle for her La Scala debut in April of that year also with Abbado, and for her American operatic debut at the Hollywood Bowl that summer in a concert performance with James Levine. Sir Colin Davis introduced Ms. Norman to Boston Symphony audiences at Tanglewood in 1972; in January 1973 she was invited to make her New York recital debut on the roster of "Great Performers at Lincoln Center."

Ms. Norman has performed at virtually all of the world's major music festivals. Her extensive recordings for Philips, Angel, EMI, Columbia, Deutsche Grammophon, and Orfeo records have received international awards, and she is in demand with every conductor and great orchestra in the world. Ms. Norman was chosen "Musician of the Year" by High Fidelity/Musical America, and she appeared on the cover of their 1982 International Directory of the Performing Arts. Since her first Boston Symphony appearance at Tanglewood in 1972, Ms. Norman had been a frequent and welcome guest with the orchestra under conductors Seiji Ozawa and Sir Colin Davis. She may be heard on the Philips recording of Schoenberg's *Gurrelieder* taped live by the Boston Symphony and Seiji Ozawa in Symphony Hall, and her 1978 Tanglewood performance with Jon Vickers of Wagner's *Die Walküre*, Act I, was issued on record as a BSO Marathon fundraising premium. Her appearances this month with John Williams are her first with the Boston Pops. She will also be recording with Mr. Williams and the Pops for Philips records.



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, May 17, 1984 at 8

TUFTS UNIVERSITY NIGHT

Coronation March, from <i>Le Prophète</i>	Meyerbeer
---	-----------

Overture to <i>Raymond</i>	Thomas
----------------------------	--------

Gymnopédie No. 3	Satie-Debussy
------------------	---------------

Suite from the Ballet <i>Sylvia</i>	Delibes
-------------------------------------	---------

Prelude, the huntresses of Diana

Valse lente

Procession of Bacchus

INTERMISSION

Rhapsody No. 2 for violin and orchestra	Bartók
---	--------

Lassú

Friss

ALFRED SCHNEIDER

Rumanian Rhapsody No. 1 in A, Op. 11	Enesco
--------------------------------------	--------

INTERMISSION

The Beelzebubs of Tufts University will perform during intermission.

Tuftonia's Day	Hayes '16
----------------	-----------

Dear Alma Mater	Lewis '87
-----------------	-----------

Hey, Look Me Over, from <i>Wildcat</i>	Coleman-Hayman
--	----------------

Selections from <i>La Cage aux folles</i>	Herman-Hayman
---	---------------

We Are What We Are

La Cage aux folles

Song on the Sand

The Best of Times

A Salute to the Bands

Tuxedo Junction

Sleepy Lagoon

In the Mood

Hawkins-Miller-Hayman

Coates-Miller-Hayman

Garland-Miller-Hayman

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GUEST ARTIST



Alfred Schneider

Alfred Schneider was born in St. Louis where he studied with Louis Druzinsky, Max Tartasky and Francis Jones of the St. Louis Symphony. At the Eastman School of Music he studied violin with Jacques Gordon and Andre de Ribaupierre and chamber music with

Luigi Silva. After receiving his bachelor's and master's degrees from Eastman, Mr. Schneider attended the Berkshire Music Center. He became a member of the Rochester Civic Symphony and the Rochester Philharmonic and subsequently returned to his hometown as a violinist with the St. Louis Symphony.

Appointed to the Boston Symphony in 1955, Mr. Schneider is on the faculties of Lowell State University and the Boston Conservatory where he teaches violin and coaches chamber music. A frequent solo recitalist, Mr. Schneider has, for the last twenty years, been a member of the Gabrielli String Quartet along with fellow BSO musicians. The Quartet is named for G.B. Gabrielli, an 18th century Florentine violin maker, who made the instruments used by two of the members of the Quartet. Mr. Schneider led the first public concerts of the Framingham Symphony and conducted that orchestra for seven years.

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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Friday evening, May 18, 1984 at 8
HARRY ELLIS DICKSON conducting
BOSTON COLLEGE NIGHT

Overture to <i>Orpheus in the Underworld</i>	Offenbach
Pavane	Fauré
Suite from the Ballet <i>Sylvia</i>	Delibes
Prelude, the huntresses of Diana	
Valse lente	
Pizzicati	
Procession of Bacchus	

INTERMISSION

Concerto in E minor for violin and orchestra, Op. 64	Mendelssohn
Allegro molto appassionato	
Andante	
Allegretto non troppo	
ALEXANDER ROMANUL	

INTERMISSION

Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Sunrise Serenade	Carle-Miller-Hayman
In the Mood	Garland-Miller-Hayman
St. Louis Blues March	Handy-Miller-Hayman

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GUEST ARTIST



Alexander Romanul

Born in Boston in 1961, Alexander Romanul has studied violin with Alfred Krips, Joseph Silverstein, Ivan Galamian, and Joseph Gingold.

As violinist of the Romanul Chamber

Players, a piano quartet formed with his three older brothers Mr. Romanul performed in several local concert series', and won the 1980 international chamber music competition Jeunesses Musicales in Belgrade, Yugoslavia. He was also the first violinist of the Vuillaume String Quartet which won the Michael Kuttner Graduate String Quartet Fellowship at Indiana University in 1983.

Mr. Romanul made his debut as violin soloist at the age of twelve with the New England Conservatory Orchestra after winning the Harry Dubbs Memorial Award. He has subsequently been a soloist with the National Symphony of Ecuador, the Boston Civic Symphony, the Boston Symphony Youth Concerts and the Boston Pops Orchestra. In 1983 he participated in the Master Class of Nathan Milstein in Zurich, Switzerland.



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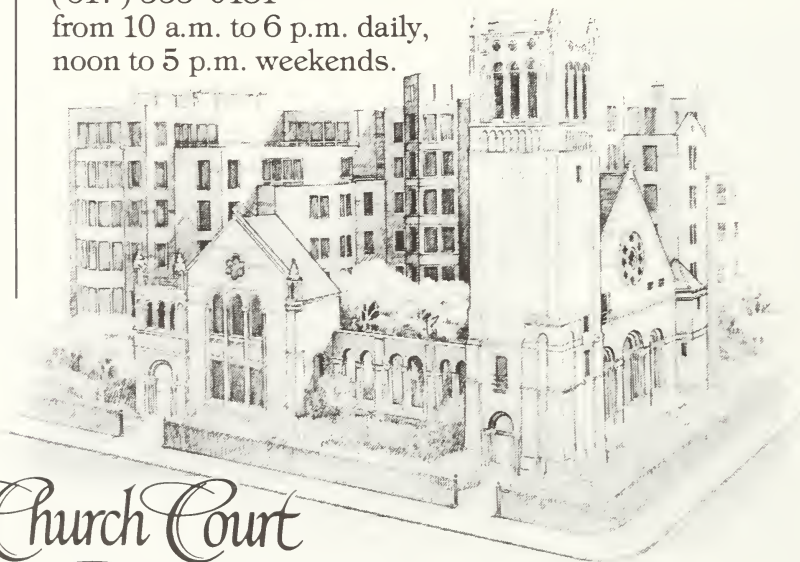
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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Saturday evening, May 19, 1984 at 8
NORTHROP CORPORATON NIGHT

Coronation March, from <i>Le Prophète</i>	Meyerbeer
Overture to <i>Raymond</i>	Thomas
Gymnopédie No. 3	Satie-Debussy
Suite from the Ballet <i>Sylvia</i>	Delibes
Prelude, the huntresses of Diana	
Valse lente	
Procession of Bacchus	

INTERMISSION

Rhapsody No. 2 for violin and orchestra	Bartók
Lassú	
Friss	
ALFRED SCHNEIDER	
Rumanian Rhapsody No. 1 in A, Op. 11	Enesco

INTERMISSION

Hey, Look Me Over, from <i>Wildcat</i>	Coleman-Hayman
Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Theme from <i>Moulin Rouge</i>	Auric-Engvick
A Salute to the Bands	
Tuxedo Junction	Hawkins-Miller-Hayman
Sleepy Lagoon	Coates-Miller-Hayman
In the Mood	Garland-Miller-Hayman

Among those present: Bergenfield NJ High School and East Bridgewater High School Music Departments; American Association of University Women; Rotary Club of Providence; Sacoee Valley High School, Cornish, ME; Harvard Pediatric Anesthesia; Instron Corporation; St. Paul Lutheran Church; Montrose School, Brookline; U.S. Army Natick Research and Development Center; American Businesswomen's Association; Couples Club of the First Congregational Church of Holliston; Milford Travel Club; Revere Lodge A.F. & A.M.; Welcome Wagon Club of Merrimack, NH; Sacred Heart Parish, Lebanon, NH; Archives of American Art.

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GUEST ARTISTS

For a biography of Alfred Schneider please see page 27



Lawrence Wolfe

Lawrence Wolfe is a native of Boston and a graduate of the New England Conservatory of Music, where he studied double bass with Leslie Martin and Gary Karr. As a student at the Berkshire Music Center at Tanglewood he was

awarded the Albert Spaulding Prize for the most promising instrumentalist. In 1970 he joined the Boston Symphony Orchestra as the Orchestra's youngest member at the time, and in 1981 was appointed the assistant principal bass of the BSO as well as principal bass of the Boston Pops.

Mr. Wolfe has performed as soloist with both the Boston Symphony and the Boston Pops and has given numerous recitals throughout the Northeast including recitals at Carnegie Hall and Jordan Hall. He has appeared as performer and conductor with the contemporary music ensemble *Collage* and also conducts the Boston Radio Orchestra.

Mr. Wolfe's recording, *Lawrence Wolfe, Double Bass* on Titanic Records led to his appointment as a judge in the 1982 International Double Bass Competition on the Isle of Man in England. He is currently on the faculties of Boston University and the New England Conservatory.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 20, 1984 at 7:30

THE FIVE HUNDRED CLUB, FRIENDS OF HANDI KIDS NIGHT

HARRY ELLIS DICKSON conducting

March from <i>Le Coq d'or</i>	Rimsky-Korsakov
Overture to <i>La gazza ladra</i>	Rossini
Intermezzo from <i>Cavalleria rusticana</i>	Mascagni
<i>Tales from the Vienna Woods</i> Waltzes	Johann Strauss, Jr.

INTERMISSION

<i>Totentanz</i> for piano and orchestra DAVID DEVEAU	Liszt
Rumanian Rhapsody No. 1 in A, Op. 11	Enesco

INTERMISSION

Pops on Broadway One, from <i>A Chorus Line</i> Tomorrow, from <i>Annie</i> Don't Cry for Me Argentina, from <i>Evita</i>	arr. Burns
Moonlight Serenade	Miller-Hayman
Kid Stuff	arr. Hayman
St. Louis Blues March	Handy-Miller-Hayman

Among those present: The Continental Group, Inc.; Franco-American Male Chorus; Wesley United Methodist Church of Medford; Ladies Sodality, St. John's Parish, Peabody; Pine Manor College; Hopedale Unitarian Parish; Patriots' Hill Recreation Club; Mansfield Lions Club; St. Mary's Trinity Covenant; Shoemaker School PTA, Lynn; Jaffrey Recreation Department, Jaffrey, NH; Exeter Recreation and Parks Department.

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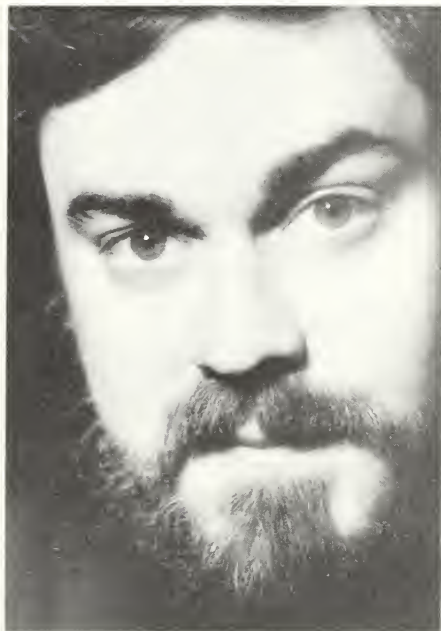
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GUEST ARTIST



David Deveau

A first-prize winner in such competitions as the Houston Symphony Young Artist's Competition, the Concert Artist Guild Competition, the National Arts Club Piano Competition, and the Juilliard Piano Competition, pianist David Deveau was chosen from more than 200 young artists in the 1981 National Endowment for the Arts Auditions to receive a Solo Recitalist Grant, which sponsored his critically acclaimed New York debut at Alice Tully Hall in September 1982. Mr.

Deveau made his Boston debut in 1974 when he was twenty, substituting at short notice for an indisposed, well-known pianist. Since then, he has appeared with many orchestras on more than 75 occasions. Recent engagements have included the Houston and St. Louis symphonies, the Boston Pops, the Handel and Haydn Society, the Pro Arte Chamber Orchestra, the Juilliard Orchestra, and the New England Conservatory Orchestra. In Europe he has appeared with L'Orchestre du Capitole de Toulouse and at the Ravel Academy in St. Jean-de-Luz, France. His prizewinning performance of Strauss's *Burleske* with the Juilliard Orchestra in 1977 was aired by Radio Free Europe for the "Voice of America," and his recitals have been heard throughout the United States on National Public Radio and commercial radio. Mr. Deveau tours the nation annually in recital and has appeared recently in New York, Washington, D.C., Boston, and Minneapolis, as well as at colleges throughout the country. He was featured on CBS-TV during the 1976 "60 Minutes" documentary on international piano competitions. Mr. Deveau studied with Russell Sherman at the New England Conservatory and with Beveridge Webster at the Juilliard School. He is currently on the faculty of the New England Conservatory Preparatory School, and in August 1983 he was appointed Director of the New School of Music in Cambridge.

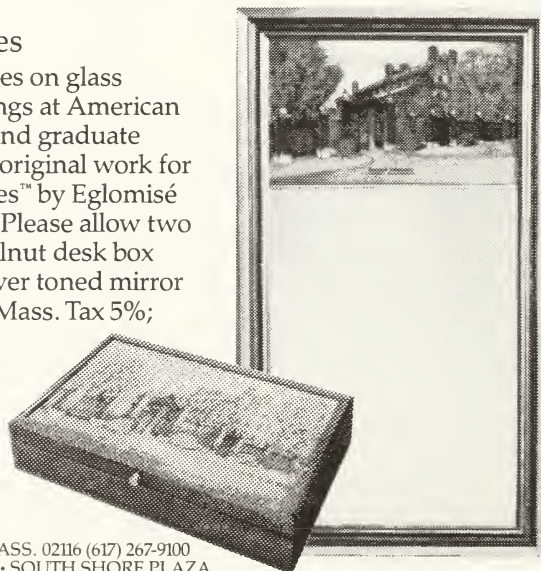


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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, May 21, 1984 at 8

HARRY ELLIS DICKSON conducting

Wedding March, from <i>Le Coq d'or</i>	Rimsky-Korsakov
Overture to <i>La gazza ladra</i>	Rossini
Intermezzo from <i>Cavalleria rusticana</i>	Mascagni
<i>Tales from the Vienna Woods</i> Waltzes	Johann Strauss, Jr.

INTERMISSION

<i>Totentanz</i> for piano and orchestra DAVID DEVEAU	Liszt
Rumanian Rhapsody in A, Op. 11	Enesco

INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
Pops on Broadway One, from <i>A Chorus Line</i> Tomorrow, from <i>Annie</i> Don't Cry for Me Argentina, from <i>Evita</i>	arr. Burns
Two Glenn Miller Hits Moonlight Serenade In the Mood	Miller-Hayman Garland-Miller-Hayman
Mack the Knife	Weill-Mason

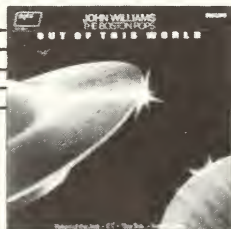
Among those present: Arthritis Foundation, Massachusetts Chapter; Massachusetts State Federation Women's Clubs; The Guild of St. Paul's Parish, Wellesley; Bunker Hill Community College, 10th Anniversary; Camp, Dresser & McKee, Inc.; Service Club of the Contoocook Methodist Church, Contoocook, NH

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GUEST ARTIST

For a biography of David Deveau please see page 39

continued from page 15

MARCH FROM *LE COQ D'OR*

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov's last work was the delightful opera *Le Coq d'Or* (*The Golden Cockerel*), which is based on Pushkin's fairy-tale satire of stupid autocracy. The libretto brought the composer endless troubles with the censors before it could be staged—and that did not happen until a year after his death. The plot concerns a magic golden cockerel which, when placed with a view of the surrounding country, will crow to give warning of any impending danger. At the end of the first act, the cockerel signals for the army to mobilize. Most of the army is killed in the next act, but the king encounters a mysterious and fantastically beautiful woman, whom he wishes to marry. As the third act opens, the king and queen return in a festive nuptial procession.

INTERMEZZO from *CAVALLERIA RUSTICANA*

Pietro Mascagni (1863-1945)

By his mid-twenties Mascagni has already written three unperformed full-length operas. He composed *Cavalleria Rusticana* (*Rustic Chivalry*) in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

ST. LOUIS BLUES MARCH

W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere \$50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

—Steven Ledbetter

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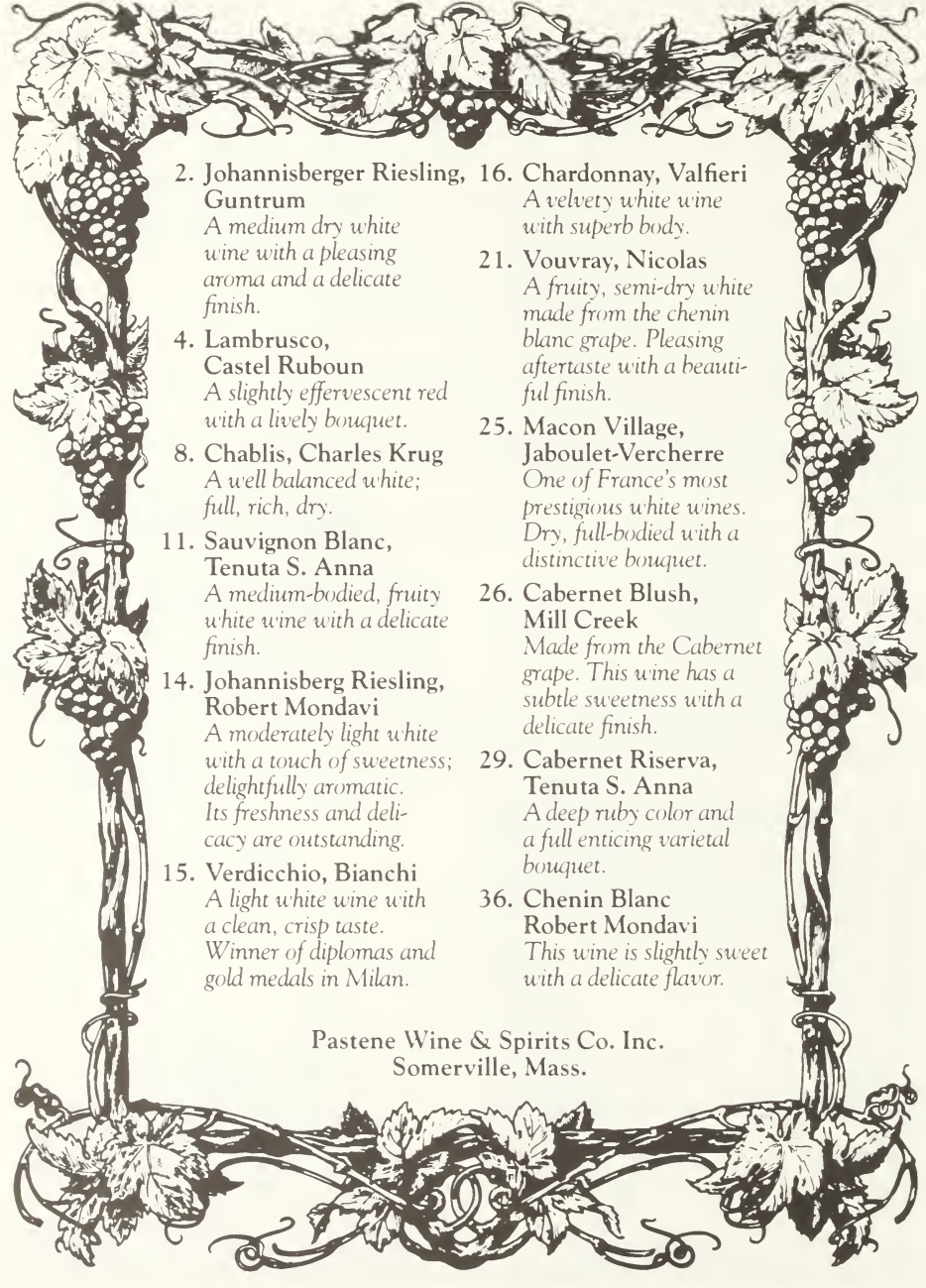
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Iced Coffee	.75	Sanka	.75
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51	Blanc de Blanc, Almadén	16.00	5	Great Western Extra Dry	14.00 8.00
FRANCE					
28	Le Duc Brut, Blanc de Blanc	14.50			
30	Taittinger, Brut La Francaise	39.00 21.50			

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No.	Bottle	½ Bottle	No.	Bottle	½ Bottle
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47	Pinot Blanc, Klosterkeller Siegendorf	\$ 7.50	21	FRANCE Vouvray, Nicolas	\$9.50
48	Riesling Kabinett, Klosterkeller Siegendorf	7.50	25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50
CALIFORNIA					
8	Chablis, Charles Krug	7.50 4.50	11	ITALY Sauvignon Blanc, Tenuta S. Anna	8.50
14	Johannisberg Riesling, Robert Mondavi	13.50	12	Soave, Bolla	9.00 5.50
17	Monterey Chablis, Almadén	7.00	15	Verdicchio, Bianchi	7.00
31	Chardonnay, Almadén	11.00	16	Chardonnay, Valfieri	7.50
33	Rhine, Taylor California Cellars	6.50	GERMANY		
36	Chenin Blanc, Robert Mondavi	13.50	2	Johannisberger Riesling, Guntrum	8.00
45	Light Chablis, Taylor California Cellars	6.50	10	Blue Nun, Sichel	9.50 5.50
59	Boston Symphony Chardonnay	11.00	18	Bernkastel Riesling, The Bishop of Riesling	9.00
			NEW YORK STATE		
			32	Taylor Chablis	6.00
			PORTUGAL		
			34	Lancer's Vinno Branco	8.50 5.00

RED WINE

No.	Bottle	½ Bottle	No.	Bottle	½ Bottle
AUSTRIA					
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50	40	FRANCE Beaujolais Villages, Louis Jadot	\$10.50 6.50
CALIFORNIA					
35	Burgundy, Taylor California Cellars	6.50	4	ITALY Lambrusco, Castel Ruboun	6.00 4.00
42	Cabernet Sauvignon, Almadén	10.50	20	Valpolicella, Bolla	9.00 5.50
53	Zinfandel, Almadén	7.50	29	Cabernet Riserva, Tenuta S. Anna	9.50
60	B.S.O. Cabernet Sauvignon	10.50			

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The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892
- 1893 Timothee Adamowski
- 1894
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901
- 1902 Max Zach, Gustav Strube
- 1903
- 1904 Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav Strube
- 1907 Gustav Strube, Arthur Kautzenbach
- 1908 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1909
- 1910 Gustav Strube, André Maquarre
- 1911
- 1912 Otto Urack, André Maquarre,
- 1913 Clement Lenorn
- 1914 André Maquarre, Ernst Schmidt,
- 1915 Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

POPS TICKET INFORMATION

The 1984 Boston Pops season begins on Tuesday, May 1 and will run through Sunday, July 8 with performances Monday through Saturday evenings at 8 and on Sunday evenings at 7:30.

While large blocks of seats are sold in advance to various organizations, single tickets are available and go on sale three weeks prior to the concert date.

TO PURCHASE TICKETS

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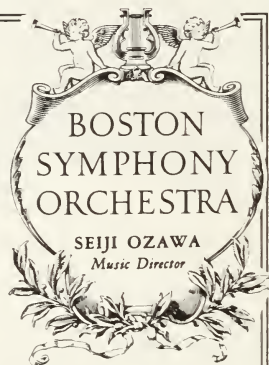
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At the Box Office: The Symphony Hall Box Office is open from 10 a.m. to 6 p.m. on Monday through Saturday and, when there is a Sunday concert, on Sunday at 1 p.m. On concert evenings the Box Office will remain open through the first intermission. The Box Office will accept MasterCard, VISA, or American Express, cash, and personal checks.

Program Information: Concert programs and featured conductors and soloists are announced about ten days prior to the concert. Weekly concert schedules are available in the lobby of Symphony Hall, in the lobbies of most Boston hotels, and at the BOSTIX ticket booth at Quincy Market. For up-to-date program information during the Pops season call C-O-N-C-E-R-T (617-266-2378)

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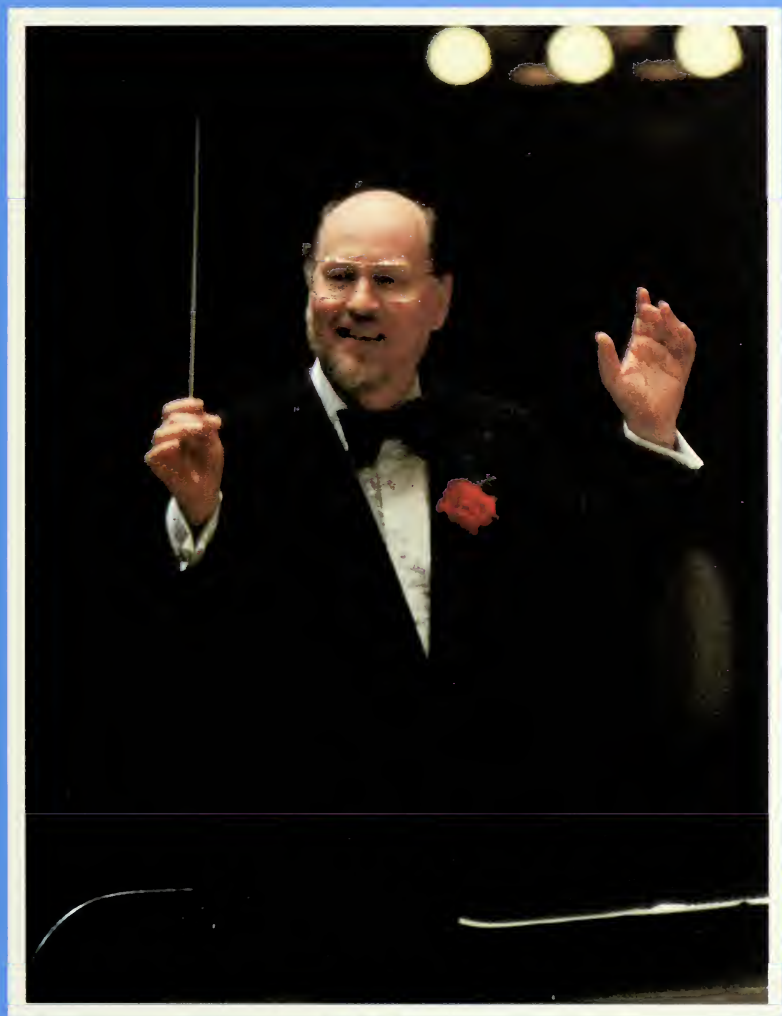
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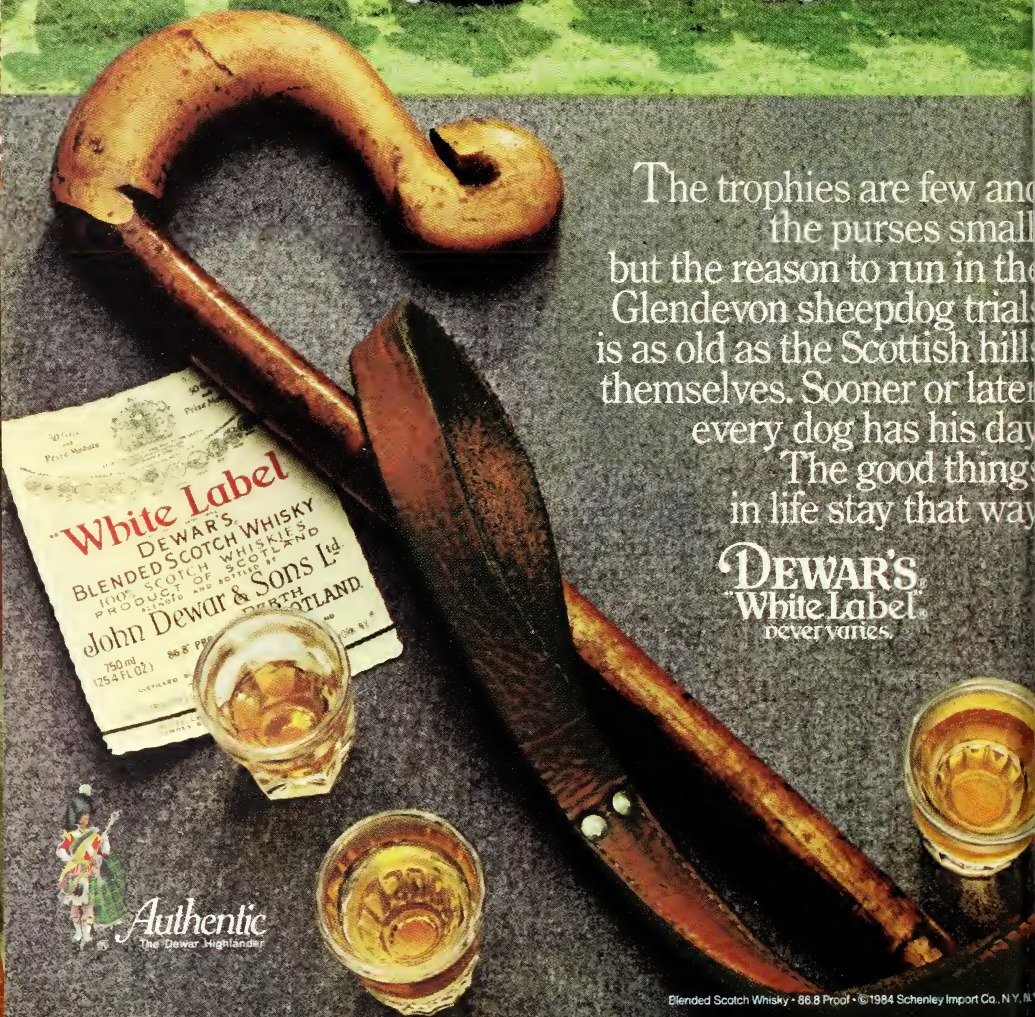
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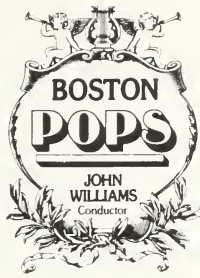
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Join BSO Music Director Seiji Ozawa, the Boston Symphony Orchestra, and James Galway (in his only Boston appearance this season) for Opening Night 1984, October 10 at 6:30 p.m.

The program for this special non-subscription event, marking the opening of the 1984-85 season will be:

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MOZART: Flute Concerto No. 2 in D

RODRIGO: 'Fantasia para un gentilhombre'

TCHAIKOVSKY: 'Capriccio italien'

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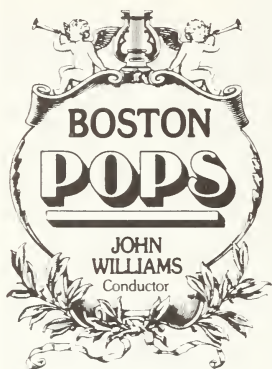
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Amnon Levy

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
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*Michael Vitale
*Harvey Seigel
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*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Nancy Mathis DiNovo

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Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
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*James Orleans

Flutes

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Fenwick Smith

Piccolo

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English Horn

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

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Matthew Ruggiero
Roland Small

Contrabassoon

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Richard Sebring
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Peter Chapman
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James Tinsley

Trombones

Norman Bolter
John Huling
LaMar Jones

Tuba

Chester Schmitz

Timpani

Arthur Press

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Charles Smith
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Frank Epstein
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Jerome Rosen—piano
Fred Buda—drum set

Harp

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, to be released later this month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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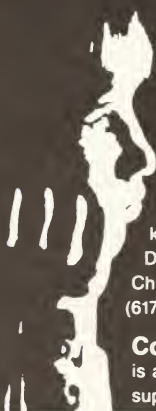
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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

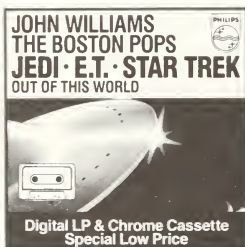
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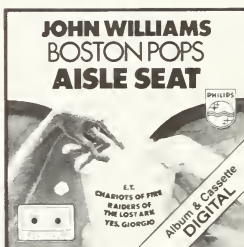
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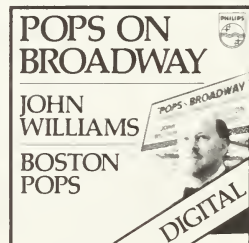
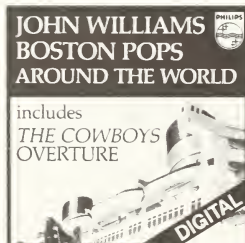
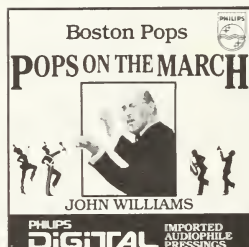
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NOTES ON THE MUSIC

UNDER THE DOUBLE EAGLE

Josef Franz Wagner (1856-1908)

Josef Franz Wagner (no relation to the opera composer Richard Wagner) was an Austrian who served for many years as a bandmaster in the Austrian army. His best-known work, *Unter dem Doppeladler* ("Under the Double Eagle") was composed in 1893. The title refers to the heraldic emblem of the Austro-Hungarian Empire, which was reproduced on every flag under which the army served. Wagner's piece remains far and away the most famous of all Austrian military marches.

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor, which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to excesses of all kinds). The new introduction, which Berlioz christened with the name by which it is now known, was first performed with enormous success in 1844.

AMERICAN EAGLE WALTZ

Jacques Offenbach (1819-1880)

Composer of some of the most exhilaratingly tuneful music ever written, Offenbach virtually created the operetta with the stage works that he composed from the mid-1850s on. In 1873 he took over the direction of the Théâtre de la Gaîté ("Theater of Gaiety"), where he produced spectacular new versions of his most successful works. But he was far less successful as a businessman than as a composer, and by 1874 he was forced into bankruptcy. In an attempt to recoup his losses, Offenbach agreed to come to America for the centennial celebrations in 1876. He conducted about forty successful concerts in New York and Philadelphia and composed some new works dedicated to his host country. Inevitable boulevardier that he was, one of these new works was naturally dedicated to the charms of American womanhood, *Les belles américaines* ("The beautiful American girls"), a suite of waltzes. Another was the *American Eagle Waltz*, guaranteed to arouse popular enthusiasm with its reference to the national symbol.

THE WASHINGTON POST, March

John Philip Sousa (1854-1932)

Sousa's second most famous march was written in 1889 at the request of the *Washington Post* for a ceremony at which the newspaper would present awards to the prize-winners of an essay contest for school children. The new march was enthusiastically received, the more so because it happened to be rhythmically perfect for dancing the new popular dance craze, the two-step. The march went round the world, though the composer himself earned only \$35 for it, while his publisher made a fortune.

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Sergei Rachmaninoff (1873-1943)

After the unsuccessful premiere in 1895 of his First Symphony ("the most agonizing hour of my life"), Rachmaninoff virtually gave up composition for three years, concentrating on his career as a brilliant pianist. In 1898 he visited London and promised to return with a new concerto, but when he actually attempted to compose it, he sank into a profound depression. At the beginning of 1900 he was persuaded to see a psychiatrist named Dr. Nikolai Dahl, whose specialty was the cure of alcoholism through hypnosis. The doctor worked with the composer for four months, bolstering his self-esteem and suggesting over and over again, "You will begin to write your concerto . . . You will work with great facility . . . The concerto will be of excellent quality." Rachmaninoff found himself eager to work for the first time in years, and the premiere of the complete concerto, in October 1901, was a triumph. The work remains among the great popular piano concertos—and not only because one of the tunes in the last movement was cannibalized in the 1940s for a popular song ("Full Moon and Empty Arms"). It has earned its popularity through the warmth of its melodies and Rachmaninoff's cunningly calculated balance between energetic thrust and lyric repose.

THE THUNDERER MARCH

John Philip Sousa (1854-1932)

Whoever the "thunderer" of Sousa's title may have been, he was almost certainly a Mason. Sousa himself had been "knighted" in the Masons in 1886, and he composed *The Thunderer* for a conclave of that fraternal order in 1889, dedicating the work to the Columbia Commandery No. 2, Knights Templar, of Washington, D.C. The composer's daughter once revealed that "The Thunderer" had been the favorite march of Sousa's wife.

PROCESSION OF THE NOBLES FROM MLADA

Nikolai Rimsky-Korsakov (1844-1908)

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada*. Though all of them wrote music for the planned production, it came to nothing in the end, and most of the composers used their music in other works. In 1889, on the second anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music—including the old music they had composed for *Mlada*. Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* completely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

—Steven Ledbetter

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, May 22, 1984 at 8

ERICH KUNZEL conducting

Under the Double Eagle March, Op. 159	Josef Franz Wagner
<i>Roman Carnival</i> Overture, Op. 9	Berlioz
American Eagle Waltz CHARLES DAVAL, trumpet	Offenbach
March Slav, Op. 31	Tchaikovsky

INTERMISSION

Rhapsody on a Theme of Paganini, Op. 43 WILLIAM TRITT, piano	Rachmaninoff
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INTERMISSION

The Washington Post March	Sousa
Variations on "Pop! Goes the Weasel"	arr. Cailliet
Play Me	Diamond-Knight
Selections from <i>They're Playing Our Song</i> They're Playing Our Song—Just for Tonight— If You Really Knew Me—Right	Hamlisch-Beckel
12th Street Rag	Bowman-Hayman

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GUEST ARTISTS



Erich Kunzel

Erich Kunzel is the conductor of the Cincinnati Pops Orchestra, the Toronto Symphony Promenades, the Winnipeg Symphony Pops, the Rochester Philharmonic Pops, and the Indianapolis Pops. He is also a regular guest conductor with the Cleveland Orchestra at the Blossom Festival, the Chicago Symphony at the Ravinia Festival, the Canadian Opera Company in Toronto, and the National Arts Centre Orchestra of Canada in Ottawa. In addition, during the 1983-84 season he conducted the Los Angeles Philharmonic at the Hollywood Bowl, and the National Symphony in Washington, D.C., including a concert on the steps of the Capitol Building last summer. These concerts mark the sixteenth consecutive season that Mr. Kunzel has appeared as guest conductor with the Boston Pops Orchestra, including over sixty performances in Symphony Hall as well as performances with the Pops on tour in the United States and in England.

Born in New York, Erich Kunzel decided on a music career shortly after entering Dartmouth College. He holds degrees from Dartmouth, Harvard, and Brown universities, and studied conducting with Pierre Monteux at his summer school in Hancock, Maine, eventually becoming Monteux's personal assistant. His first professional engagement was in 1957 at the Santa Fe Opera, conducting *La serva padrona*, and he also led the American premiere of Shostakovich's *The Nose* there. The first non-classical artist that Mr. Kunzel worked with was Dave Brubeck, an association that led to Kunzel's conducting the world premiere of Brubeck's oratorio *The Light in the Wilderness* which was later recorded for Decca Gold Label. Other artists with whom Mr. Kunzel has worked include Sarah Vaughan, Ella Fitzgerald, Johnny Mathis, Gerry Mulligan, and the late Duke Ellington. He has also recorded with both Mulligan and Ellington on the Decca Gold Label.

Kunzel was the first conductor to lead a symphonic pops concert in the new Grand Ole Opry House in Nashville. He conducted the Cleveland Orchestra at the Blossom Festival in the world premiere of Daniel Flannery's multi-media entertainment "Great Symphonic Fantasy," combining fireworks, strobes, laser lights, choral effects, dance, and video screen projections. Mr. Kunzel has also appeared extensively on television and with major orchestras in both the United States and Canada. His recordings are available on the Decca Gold Label, Vox, MMG, Telarc, Atlantic, and Caedmon record labels.

For a biography of Charles Daval please see page 23.

For a biography of William Tritt please see page 39.

References furnished on request



Aspen Music School
and Festival
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo

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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, May 23, 1984 at 8
ERICH KUNZEL conducting

<i>Roman Carnival Overture</i> , Op. 9	Berlioz
American Eagle Waltz CHARLES DAVAL, trumpet	Offenbach
March Slav, Op. 31	Tchaikovsky

INTERMISSION

Concerto No. 2 in C minor for piano and orchestra, Op. 18 Moderato Adagio sostenuto Allegro scherzando WILLIAM TRITT	Rachmaninoff
---	--------------

INTERMISSION

The Thunderer March	Sousa
Variations on "Pop! Goes the Weasel!"	Cailliet
Selections from <i>They're Playing Our Song</i> They're Playing Our Song—Just for Tonight— If You Really Knew Me—Right	Hamlisch-Beckel
12th Street Rag	Bowman-Hayman

Among those present: The Guild of the Infant Saviour, Arlington; Guild for the Italian Home for Children; Brandeis University National Women's Committee; The Boston Consulting Group, Inc.; American Mutual Employees Association; New England School of Law, Class of 1984; Shortline Traveltours, Inc.; St. Denis Church, Westwood, Greater Boston Syracuse Alumni Club; Nashoba Valley Chapter, AAARP #3538.

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GUEST ARTISTS

For a biography of Erich Kunzel please see page 19.

For a biography of William Tritt please see page 39.



Charles Daval

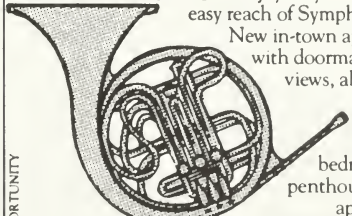
Principal trumpet of the Boston Pops Orchestra, Charles Daval began his study of trumpet at the age of seventeen and received a bachelor of music degree from San Jose State University in 1979. He went on Northwestern University,

where he was elected to the Pi Kappa Lambda Music Honor Society and earned a master of music degree under the tutelage of Vincent Cichowicz. He performed with the Chicago Civic Orchestra and studied with Chicago Symphony principal trumpet Adolph Herseth.

Mr. Daval performed six years with the Carmel Bach Festival and from 1981 until 1983 was principal trumpet of the Seattle Symphony. In September 1983 he joined the Boston Symphony Orchestra as principal trumpet.

Mr. Daval has performed with the San Francisco Symphony and Opera, the San Francisco Chamber Orchestra, the Cabrillo Music Festival, the Orchestra of Illinois, the Chicago City Ballet, the Contemporary Chamber Players and the Music of the Baroque in Chicago. These performances mark his first as soloist with the Boston Pops.

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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Thursday evening, May 24, 1984 at 8
ANTI-DEFAMATION LEAGUE NIGHT

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
Overture to <i>Fra Diavolo</i>	Auber
Suite from the Ballet <i>Gayne</i>	Khachaturian
Dance of the Rose Maidens	
Lullaby	
Sabre Dance	

INTERMISSION

Presenting
MARVIN HAMLISCH

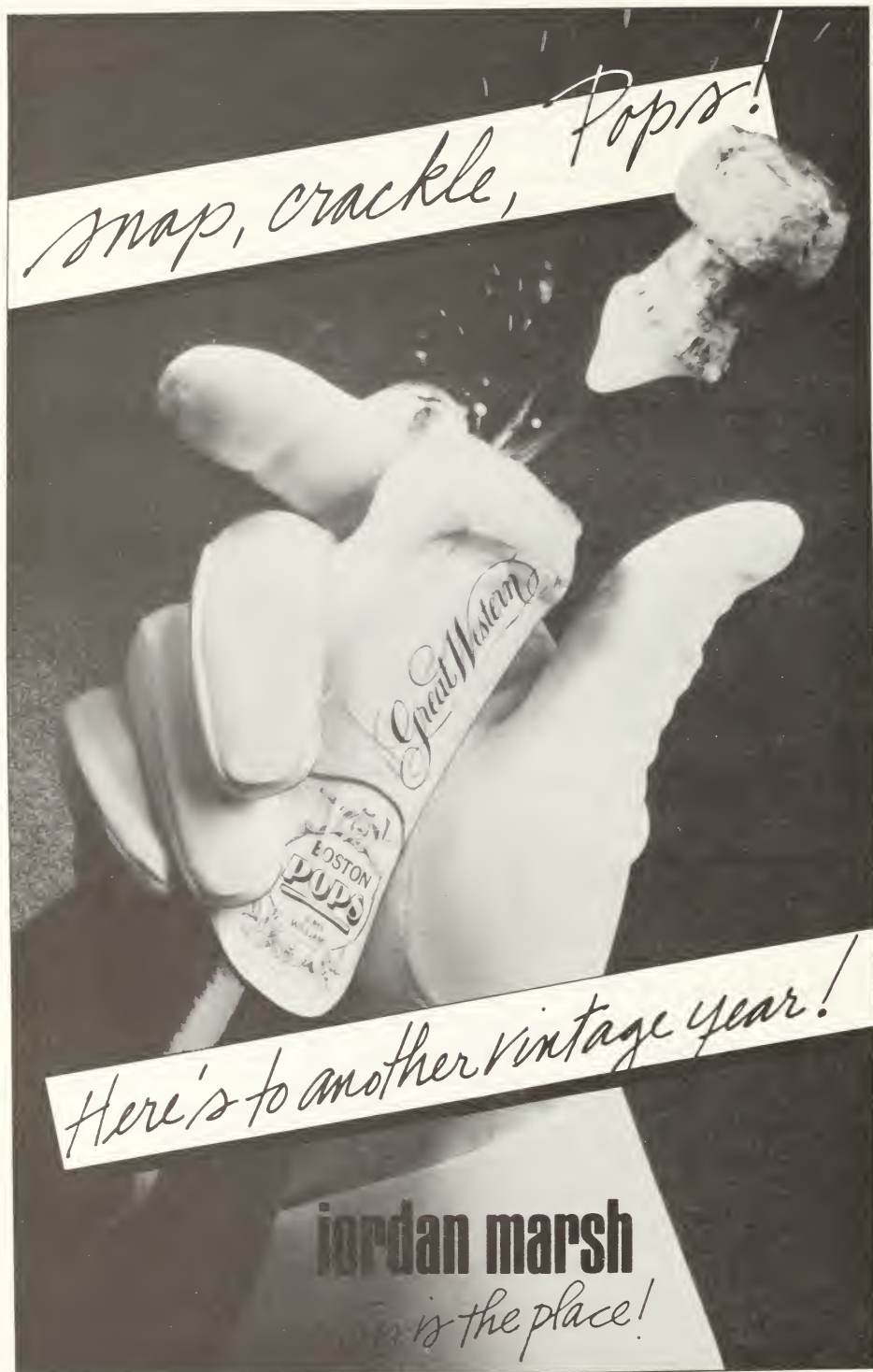
INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
Selections from <i>La Cage aux folles</i>	Herman-Hayman
We Are What We Are	
La Cage aux folles	
Song on the Sand	
The Best of Times	
Lara's Theme, from <i>Dr. Zhivago</i>	Jarre-Hayman
South Rampart Street Parade	Bauduc-Haggart-May

Among those present: New England Memorial Hospital; St. George Social Club, Framingham; State Street Bank and Trust Co.; Steeple People of the North Congregational Church, Portsmouth, NH; Itek Employee Recreation Association; Kemper Group; Catholic Almuni Club of Boston; St. Pius X Parish, Hyde Park & Milton; IMB Corporation; Walpole Arts Council.

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*Part of this evening's concert is being recorded by WGBH-TV for later telecast.
Occasional scenes of the audience may be used.*



GUEST ARTIST



Marvin Hamlisch

"A Chorus Line," "The Sting," "The Way We Were," "What I Did For Love," "Nobody Does It Better"—these are just a few of the hits associated with musician-composer-conductor Marvin Hamlisch.

Mr. Hamlisch began to write songs at the age of 8, and by the time he was 17 he had his first hit, "Sunshine, Lollipops, and Rainbows," recorded by Lesley Gore. At that time he was also composing for a high school student named Liza Minnelli. In 1968, when a friend asked him to play piano at a party given by the well-known producer Sam Spiegel, Hamlisch heard that the producer was looking for a composer for his new Burt Lancaster movie, "The Swimmer." Three days later Hamlisch handed Spiegel the theme song, a well-timed effort that led to scores for a number of films including

Woody Allen's "Take the Money and Run," "Bananas," "Save the Tiger," "Ice Castles," "Ordinary People," and "Seems Like Old Times." His latest efforts include the Academy Award nominated score for "Sophie's Choice" and the music for "Shirley MacLaine on Broadway," as well as the television movie score for "A Streetcar Named Desire."

Hamlisch recently appeared as a guest artist with the Los Angeles Philharmonic, the New York Philharmonic, and the Royal Philharmonic in London. He has also performed at the Diplomat Hotel in Miami and at Caesar's Palace in Las Vegas. Among his many awards are a Pulitzer Prize for "A Chorus Line," which also won nine Tony Awards; Academy Awards for Best Song and Best Original Score for "The Way We Were," which also won a Golden Globe award and Grammy Awards for Song of the Year and Best Original Motion Picture Score; an Academy Award for Best Musical Adaptation for "The Sting," and a Grammy for Best Pop Instrumental for "The Entertainer."

Mr. Hamlisch's numerous other motion picture scores include Paramount's "Starting Over," Columbia's "Chapter Two," "The Spy Who Loved Me" (James Bond) by United Artists, and "Prisoner of Second Avenue" by Warner Brothers. Hamlisch also composed the theme song for ABC-TV's popular morning show "Good Morning America."



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, May 25, 1984 at 8

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
Overture to <i>Fra Diavolo</i>	Auber
Suite from the Ballet <i>Gayne</i>	Khachaturian
Dance of the Rose Maidens	
Lullaby	
Sabre Dance	

INTERMISSION

Little Fugue in G minor	Bach-Cailliet
Grand duo concertante for violin, double bass, and orchestra	Bottesini
MARYLOU SPEAKER CHURCHILL, violin	
LAWRENCE WOLFE, double bass	

INTERMISSION

The Raider's March	Williams
Bernstein on Broadway	arr. Ramin
New York, New York, from <i>On the Town</i>	
Lonely Town, from <i>On the Town</i>	
America, from <i>West Side Story</i>	
Lara's Theme, from <i>Dr. Zhivago</i>	Jarre-Hayman
South Rampart Street Parade	Bauduc-Haggart-May

Among those present: Plastic Surgery Educational Foundation and American Society for Aesthetic Plastic Surgery; Oyster River Friends of Music; The Music Group of the Women's Club of Old Saybrook, Old Saybrook, CT; Acton-Boxborough Newcomers Club; Computervision Corporation; GTE SSD; Londonderry Presbyterian Church, Londonderry, NH; Vision Foundation; George R. Austin Middle School Band & Choir, Lakeville, MA; The Yale Club of Boston; National Association of Corrosion Engineers; Tewkesbury Teacher's Association; Acton Massachusetts Women's Club; St. Joseph the Worker Couples Club, Hanson, MA; Memorial High School Band & Chorus, Manchester, NH; Topsfield Boxford Rotary.

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GUEST ARTISTS



Marylou Speaker Churchill

Marylou Speaker Churchill began her violin studies in Oregon with Catherine Peterson and Raphael Spiro. She was a

summer student at Tanglewood, Aspen, and Marlboro, and she also studied with Joseph Silverstein at the New England Conservatory of Music, where she received her bachelor of music degree in 1967. After three years of varied freelance work in Boston and Los Angeles she joined the Boston Symphony Orchestra, becoming principal second violin at the beginning of 1977-78 season. Mrs. Churchill has given recitals across the United States, and she has appeared with the Boston Pops and various orchestras in New England. During the winter she teaches privately and is on the faculty of the New England Conservatory Extension Division. During the summer she is on the faculty of the Boston University Young Artists Institute at Tanglewood.

For a biography of Lawrence Wolfe please see page 41.



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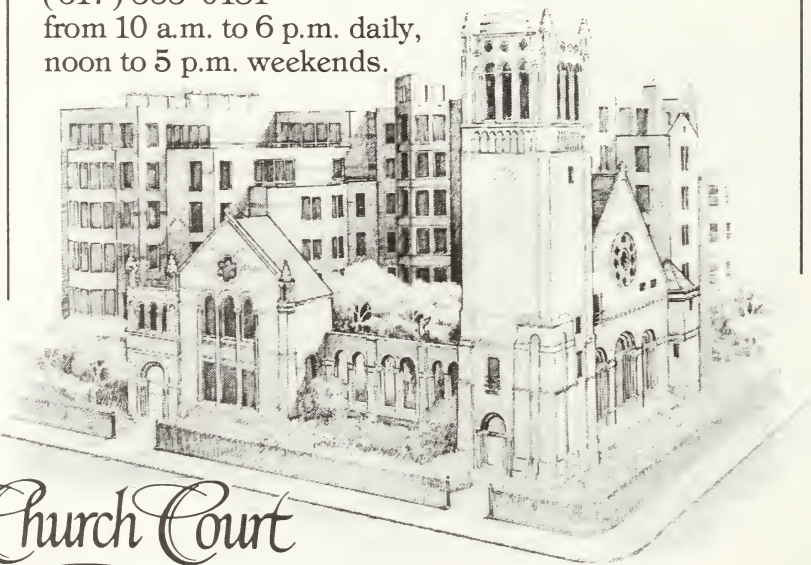
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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, May 26, 1984 at 8

OLD TIMERS' NIGHT

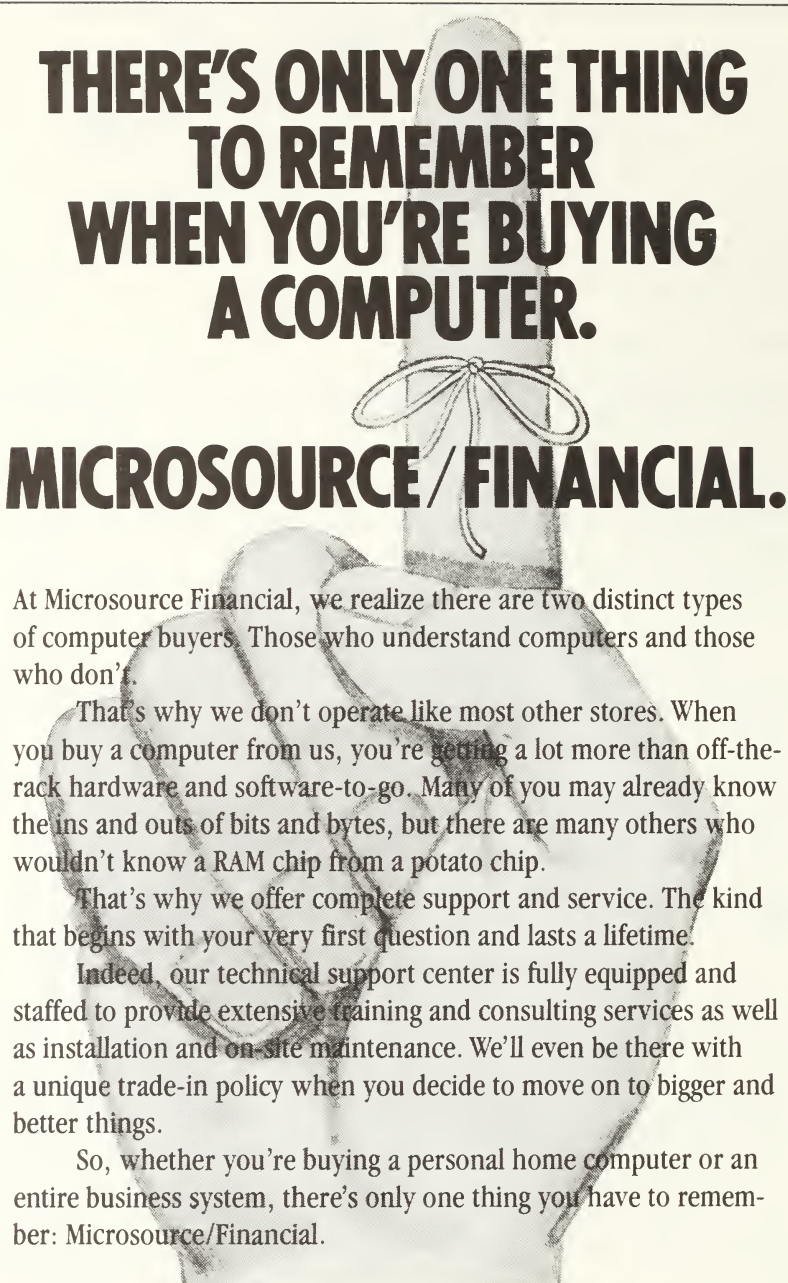
Fanfare for the Common Man	Copland
Overture to <i>Ruslan and Ludmila</i>	Glinka
Romance in F for violin and orchestra, Op. 11 EMANUEL BOROK	Dvořák
Suite from the Ballet <i>Sylvia</i>	Delibes
Prelude, the huntresses of Diana	
Valse lente	
Procession of Bacchus	

INTERMISSION

A Salute to Fred Astaire	arr. Courage
Top Hat—The Carioca—Dancing in the Dark— I Won't Dance—The Continental	
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train— Mood Indigo—It Don't Mean a Thing	
That's Entertainment	arr. Hayman

INTERMISSION

American Salute	Gould
This Land is Your Land	Guthrie-Reisman
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR	
Doodletown Fifers	Sauter/Finnegan-May
America Sings	arr. Bodge
Battle Hymn of the Republic	arr. Wilhousky
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Baldwin Piano	



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GUEST ARTISTS



Emanuel Borok

Emanuel Borok was born in Russia in 1944. He received his early musical training at the Darzinya Music School in Riga Latvia, where he studied under Vladimir Sturestep, who later taught Gidon Kremer.

Mr. Borok joined the orchestra of the Bolshoi Theatre in 1969 and two years later won the competition for the assistant concertmaster position of the Moscow Philharmonic; at the same time, he became a member of the Moscow Philharmonic String Quartet. In 1973, Mr. Borok emigrated to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra. In 1974 he came to the

United States, and he successfully auditioned that April for the assistant concertmaster position of the Boston Symphony, joining the orchestra for the 1975 Tanglewood season.

As assistant concertmaster of the Boston Symphony, Mr. Borok is also concertmaster of the Boston Pops, with which he has performed as soloist on many occasions; in January 1980 he was soloist with the Pops at Carnegie Hall in the orchestra's first concert with then newly-appointed Pops conductor John Williams. In December 1981 Emanuel Borok and John Williams performed in a special recital marking Mr. Williams' debut as a pianist in the Boston area.

Mr. Borok is also an active recitalist, and he has recorded for Advent Records. On the Sine Qua Non record label, he is soloist in Vivaldi's "Four Seasons" with the Cambridge Chamber Orchestra under Rolf Smedvig, and he has recorded the Shostakovich Violin Sonata with pianist Tatiana Yampolsky. Mr. Borok recently performed a Bach double concerto with Yehudi Menuhin here in Symphony Hall, and he is featured on the John Williams/Boston Pops release on Philips, "Pops on Broadway." Mr. Borok is in the 1980 edition of "Who's Who in America" and the most recent edition of "Who's Who in the World."

For an article on the Tanglewood Festival Chorus, John Oliver, Conductor please see page 43.

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 27, 1984 at 7:30

HARRY ELLIS DICKSON conducting

Entrance of the Gladiators	Fučik
Overture to <i>La gazza ladra</i>	Rossini
Intermezzo from <i>Cavalleria rusticana</i>	Mascagni
<i>Tales from the Vienna Woods</i> Waltzes	Johann Strauss, Jr.

INTERMISSION

March from <i>Le Coq d'or</i>	Rimsky-Korsakov
Serenade	Schubert-Anderson
Capriccio espagnol	Rimsky-Korsakov
Alborada—Variations—Alborada—	
Gypsy Scene—Fandango of Asturias	

INTERMISSION

There's No Business Like Show Business	Berlin-Stevens
Pops on Broadway	arr. Burns
One, from <i>A Chorus Line</i>	
Tomorrow, from <i>Annie</i>	
Don't Cry for Me Argentina, from <i>Evita</i>	
Two Glenn Miller Hits	
Moonlight Serenade	Miller-Hayman
In the Mood	Garland-Miller-Hayman
Mack the Knife	Weill-Mason

Among those present: Whitman Knights of Columbus #347; First Calvary Baptist Church, Lawrence; New Haven Telephone Society; Phi Delta Epsilon Medical Fraternity and Massachusetts Federation of Physicians and Dentists; University of North Carolina, Boston Alumni; St. Mary's Sodality, Beverly.

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GUEST ARTIST



William Tritt

Born in Montreal, William Tritt studied at the Ecole Vincent D'Indy in Montreal with Lucille Brassard and Yvonne Hubert, and received his bachelors and masters degrees from the University of Montreal. The winner of all of the major Canadian music competitions between 1966 and 1971, he continued his studies in Paris with Yvonne Lefebure and later at the University of

Indiana with Gyorgy Sebok. Since 1974, Mr. Tritt has been a member of the Halifax-based Dalart Trio, which recently won the prestigious Chalmers Award.

Mr. Tritt has performed in the United States with the Boston Pops and as featured soloist with the Chicago Symphony at the Ravinia Festival. He has also appeared with the Cincinnati Symphony, the New Orleans Philharmonic, and the Winnipeg Symphony. He recently made his recital debut in Great Britain, and in Canada he performs regularly with Ottawa's National Arts Centre Orchestra and with the Toronto Symphony. His numerous orchestral engagements in Canada have included appearances with the Vancouver, Montreal, Victoria, Quebec, Calgary, and Atlantic symphonies, and he has performed in recital throughout Canada.

Mr. Tritt has toured the major European capitals and has made two tours of France, the second one coinciding with the release of his first recording by "La Guide Internationale du Disque."

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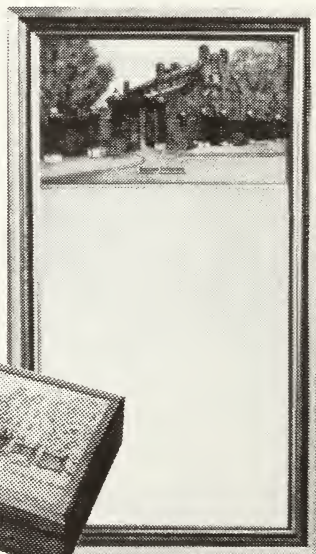
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GUEST ARTIST



Lawrence Wolfe

Lawrence Wolfe is a native of Boston and a graduate of the New England Conservatory of Music, where he studied double bass with Leslie Martin and Gary Karr. As a student at the Berkshire Music Center at Tanglewood he was

awarded the Albert Spaulding Prize for the most promising instrumentalist. In 1970 he joined the Boston Symphony Orchestra as the Orchestra's youngest member at the time, and in 1981 was appointed the assistant principal bass of the BSO as well as principal bass of the Boston Pops.

Mr. Wolfe has performed as soloist with both the Boston Symphony and the Boston Pops and has given numerous recitals throughout the Northeast including recitals at Carnegie Hall and Jordan Hall. He has appeared as performer and conductor with the contemporary music ensemble *Collage* and also conducts the Boston Radio Orchestra.

Mr. Wolfe's recording, *Lawrence Wolfe, Double Bass* on Titanic Records led to his appointment as a judge in the 1982 International Double Bass Competition on the Isle of Man in England. He is currently on the faculties of Boston University and the New England Conservatory.

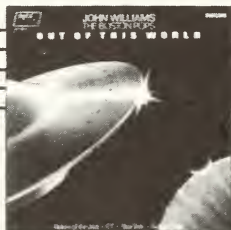


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GUEST ARTISTS



The Tanglewood Festival Chorus, John Oliver Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the Tanglewood Festival Chorus has received recognition from conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus

donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood. The chorus has made numerous recordings with the orchestra for Deutsche Grammophon and Philips; for its first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder* and Mahler's Eighth Symphony, the *Symphony of a Thousand*, as well as on the release by John Williams and the Boston Pops, *We Wish You a Merry Christmas*. Nonesuch records has recently released the latest album by Mr. Oliver and the chorus, which includes music by Luigi Dallapiccola and Kurt Weill.

John Oliver is also conductor of the MIT Choral Society, senior lecturer at MIT, and conductor of the John Oliver Chorale, now in its seventh season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World Records.

For a list of the members of the Tanglewood Festival Chorus please see page 51.

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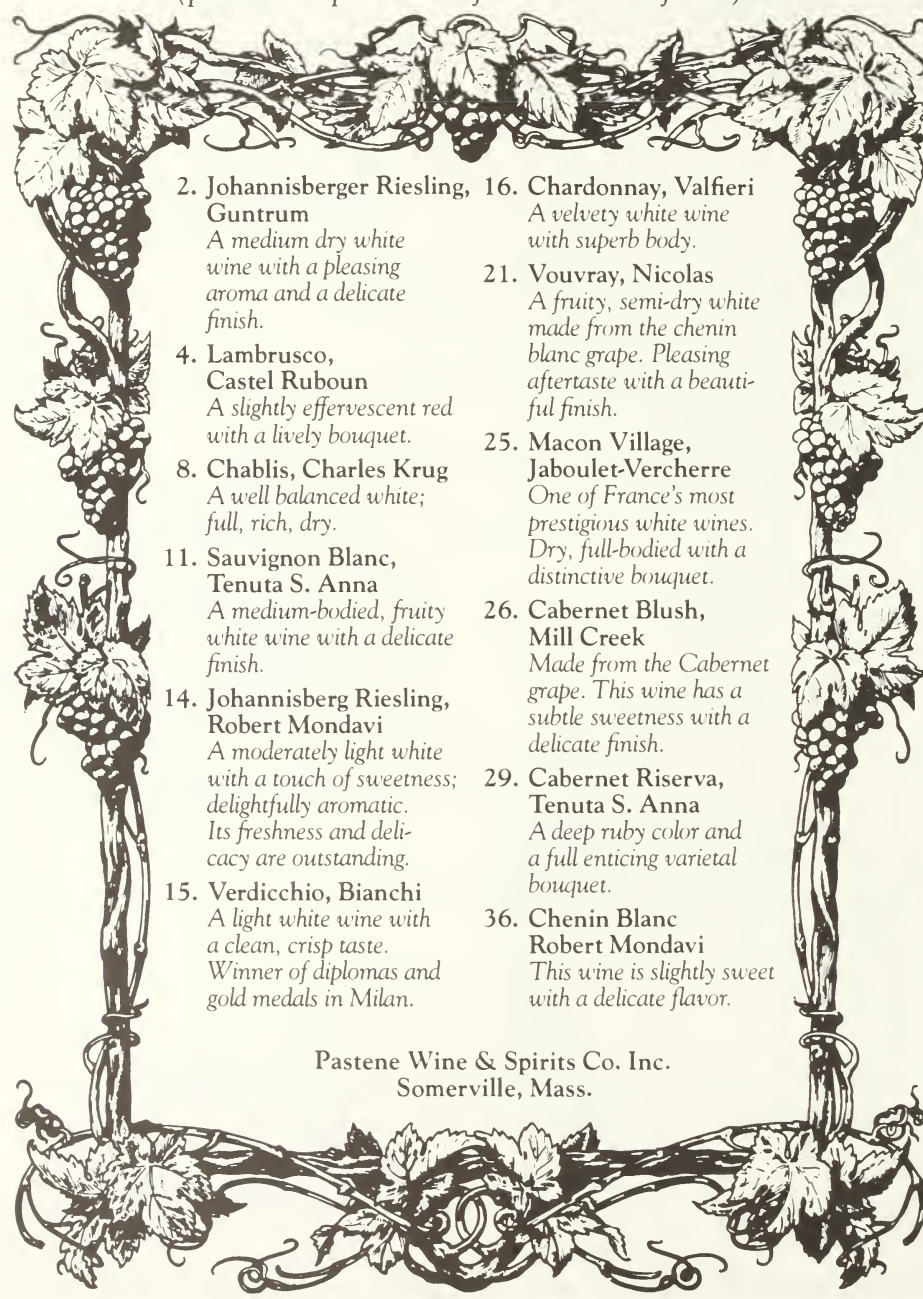
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9	Paul Masson Brut	14.00			NEW YORK STATE		
51	Blanc de Blanc, Almadén	16.00		5	Great Western Extra Dry	14.00	8.00
	FRANCE						
28	Le Duc Brut, Blanc de Blanc	14.50					
30	Taittinger, Brut La Francaise	39.00	21.50				

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48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
	CALIFORNIA				ITALY		
8	Chablis, Charles Krug	7.50	4.50	11	Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
33	Rhine, Taylor California Cellars	6.50			GERMANY		
36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
59	Boston Symphony Chardonnay	11.00		18	Bernkastel Riesling, The Bishop of Riesling	9.00	
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				34	Lancer's Vinno Branco	8.50	5.00

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	AUSTRIA				FRANCE		
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	CALIFORNIA				ITALY		
35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
53	Zinfandel, Almadén	7.50		29	Cabernet Riserva, Tenuta S. Anna	9.50	
60	B.S.O. Cabernet Sauvignon	10.50					

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GUEST ARTISTS

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Christine F. W. Brigandi
Susan Cavalieri
Nancy H. Chittim
Joanne L. Colella
Margo Connor
Suzanne T. Dobson
Susan Rose Edelman
Lois Himml
Lisa J. Hoitsma
Frances V. Kadinoff
Elizabeth J. Kaufmann
Eve Kornhauser
Patricia Mitchell
Diana Noyes
Jennifer M. Pigg
Charlotte C. Russell Priest
Joan Pernice Sherman

Mezzo-sopranos

Maisy Bennett
Christine Billings
Rebecca Chamberlain
Ethel Crawford
Mary A. V. Crimmins
Mary F. Ellis
Evelyn M. Eshleman-Kern
Paula Folkman
Donna Gonzales-Velasco
Donna Hewitt-Didham
Suzanne D. Link
April Merriam
Vanessa M. Ovia
Linda Kay Smith

Tenors

Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Donato Bracco
Michael Conran
C. Paul Dredge
George Harper
Edward J. Kiradjieff
David E. Meharry
David R. Norris
Robert Ruplenas
Stephen Schofield
Barry Singer
Terence Stephenson

Basses

Richard Bentley
Daniel Brooks
James W. Courtemanche
Peter Eldridge Cummings
James E. Dobson
John Knowles
Jay F. Levine
Henry Magno
Rene A. Miville
Stephen H. Owades
Jules Rosenberg
Vladimir Roudenko
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The 1984 Boston Pops season begins on Tuesday, May 1 and will run through Sunday, July 8 with performances Monday through Saturday evenings at 8 and on Sunday evenings at 7:30.

While large blocks of seats are sold in advance to various organizations, single tickets are available and go on sale three weeks prior to the concert date.

TO PURCHASE TICKETS

- By Phone:** Tickets may be charged instantly on a major credit card by calling CHARGIT at (617) 542-3600 in Boston, or 1-800-223-0120 in other areas of Massachusetts and New England.
To reserve tickets call Symphony Hall at (617)-266-1492. Your tickets will be mailed upon receipt of your check.
- At the Box Office:** The Symphony Hall Box Office is open from 10 a.m. to 6 p.m. on Monday through Saturday and, when there is a Sunday concert, on Sunday at 1 p.m. On concert evenings the Box Office will remain open through the first intermission. The Box Office will accept MasterCard, VISA, or American Express, cash, and personal checks.
- Program Information:** Concert programs and featured conductors and soloists are announced about ten days prior to the concert. Weekly concert schedules are available in the lobby of Symphony Hall, in the lobbies of most Boston hotels, and at the BOSTIX ticket booth at Quincy Market. For up-to-date program information during the Pops season call C-O-N-C-E-R-T (617-266-2378)

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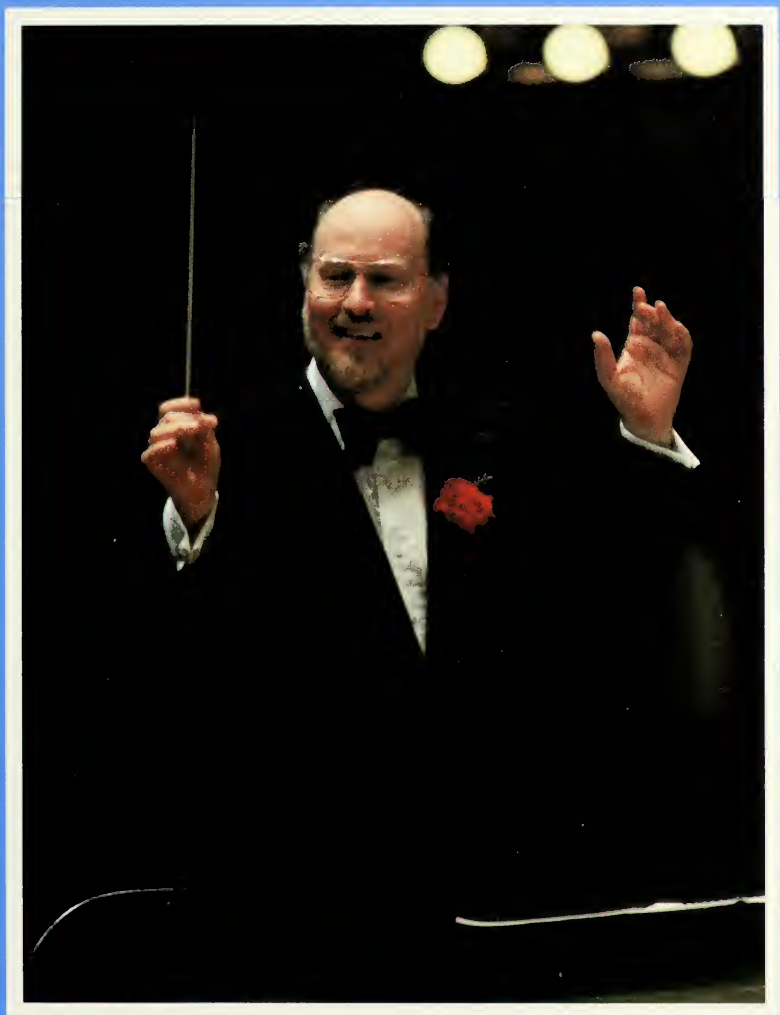
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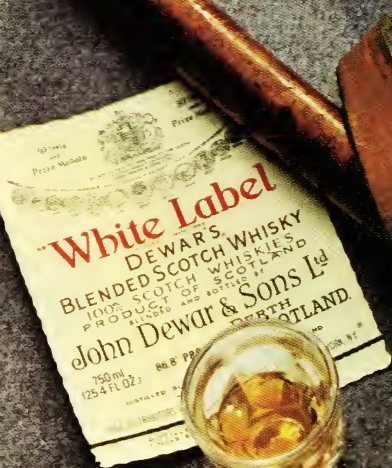
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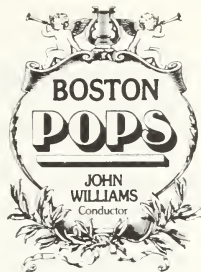
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AN ELEVATOR is located outside the Hatch and Cabot-Cahners Rooms on the Massachusetts Avenue side of the building.

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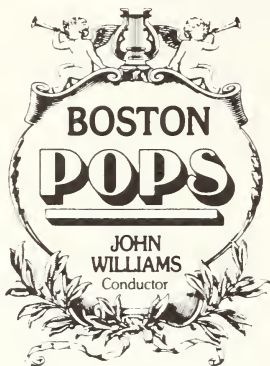
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Amnon Levy

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Nancy Mathis DiNovo

Violas

Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes

Leone Buyse
Fenwick Smith

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

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Matthew Ruggiero
Roland Small

Contrabassoon

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Horns

Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Daval
Peter Chapman
Andre Côme
James Tinsley

Trombones

Norman Bolter
John Huling
LaMar Jones

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
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Jerome Rosen—piano
Fred Buda—drum set

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, to be released later this month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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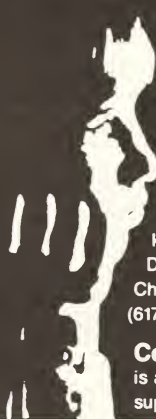
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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

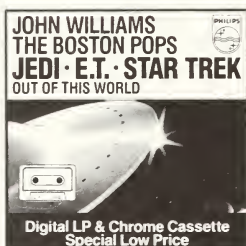
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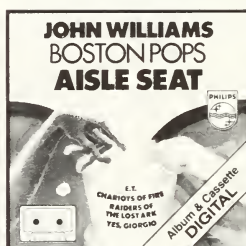
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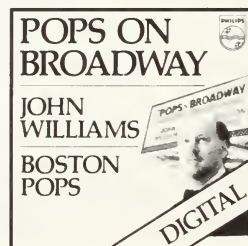
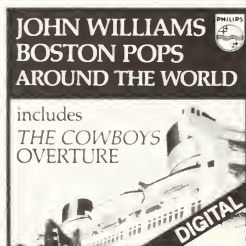
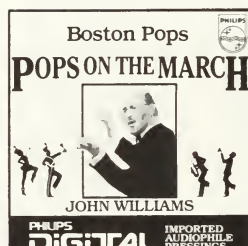
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NOTES ON THE MUSIC

ENTRANCE OF THE GLADIATORS, Opus 68

Julius Fučík (1872-1916)

The Entry of the Gladiators is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučík was a Czech musician who studied composition with Dvorak at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm, but his activities were cut short by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

LIGHT CAVALRY OVERTURE

Franz von Suppé (1819-1895)

Throughout his long life, Franz von Suppé was one of the busiest theater composers going, turning out a steady supply of overtures, songs, and full scores for plays and operettas in Vienna and elsewhere in the German-speaking world. His delightful one-act *Beautiful Galatea* may be considered the first real Viennese operetta, forerunner of the works of Strauss and Lehar, and his comic opera *Boccaccio* deserves to be much better known than it is. But most of all, Suppé is remembered by most people for a number of overtures which were played by town bands all over Europe and America for the better part of a century. The theater organists who provided the music for the early silent films would have been lacking a good part of their repertory if it had not been for Suppé overtures. Did a platoon of horsemen ever charge in a silent film without the theater organist slipping into the galloping music from *Light Cavalry*? The advent of the talkies marked the death of that kind of film music, and now we hear *Light Cavalry* only as an isolated overture, separated from the rest of the operetta for which Suppé composed it in 1892.

THE WASHINGTON POST, March

John Philip Sousa (1854-1932)

Sousa's second most famous march was written in 1889 at the request of the *Washington Post* for a ceremony at which the newspaper would present awards to the prize-winners of an essay contest for school children. The new march was enthusiastically received, the more so because it happened to be rhythmically perfect for dancing the new popular dance craze, the two-step. The march went round the world, though the composer himself earned only \$35 for it, while his publisher made a fortune.

ST. LOUIS BLUES MARCH

W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he

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had sold his rights to that piece to a publisher for a mere \$50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

AVE MARIA

J.S. Bach (1685-1750) and Charles Gounod (1818-1893)

The Bach-Gounod *Ave Maria* affords an interesting glimpse at the way composers in two different centuries thought about music. Bach's C-major prelude for harpsichord, the opening piece in the *Well-Tempered Clavier*, consists of a rhythmically animated series of chords in arpeggiation which *hint* at a melody. Bach considered that to be a composition complete and sufficient unto itself. But for the Romantic era, a chord progression without a palpable tune was inconceivable; Charles Gounod filled in what was (to his mind) a "gap" in the Bach piece by adding that necessary melody, thereby demoting Bach's composition to the status of mere accompaniment. Whether the principal credit should go to Bach or Gounod, the *Ave Maria* remains Gounod's most frequently played by work.

CAPRICCIO ITALIEN, Op. 45

Pyotr Ilyich Tchaikovsky (1840-1893)

During a period of creative emptiness (when he undertook to compose his seldom-played second piano concerto out of sheer boredom!), Tchaikovsky made a mid-winter visit to the warmer climes of Italy, where he spent three months, between January and March 1880. It was this experience of Italy that suggested to him the idea of emulating Glinka's musical evocations of the Mediterranean world (especially his *Recollection of a Summer Night in Madrid*) by assembling a series of characteristic local melodies into a musical potpourri that conjures memories of the Italian peninsula. It has been said that the opening fanfare was a military *veille* for the soldiers in the barracks next to Tchaikovsky's hotel, and that it woke him daily while he was planning the work. The composer finished the work in May, after his return to Moscow. Its sheer tunefulness and bold orchestral colors have made the Italian Capriccio a popular score from the time of its first performance in Moscow the following December.

—Steven Ledbetter

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JOHN WILLIAMS, CONDUCTOR

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ERICH KUNZEL conducting

Entrance of the Gladiators, Op. 68 Fučík

Overture to *The Light Cavalry* Suppé

Emperor Waltzes, Op. 437 Johann Strauss, Jr.

Finlandia, Op. 26 Sibelius

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Allegro con spirito

Adagio

Allegro gentile

NORBERT KRAFT

INTERMISSION

St. Louis Blues March Handy-Miller-Hayman

Slaughter on 10th Avenue, from *On Your Toes* Rodgers-Bennett

Selections from *Evita* Webber

Buenos Aires—High Flying, Adored—Don't Cry for

Me Argentina—She is a Diamond—Another Suitcase

in Another Hall—Finale

America Sings arr. Bodge

A Hot Time in the Old Town Tonight—

I've Been Working on the Railroad—Down By

the Old Mill Stream—In the Good Old Summer Time—

When Irish Eyes Are Smiling—God Bless America

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GUEST ARTISTS



Erich Kunzel

Erich Kunzel is the conductor of the Cincinnati Pops Orchestra, the Toronto Symphony Promenades, the Winnipeg Symphony Pops, the Rochester Philharmonic Pops, and the Indianapolis Pops. He is also a regular guest conductor with the Cleveland Orchestra at the Blossom Festival, the Chicago Symphony at the Ravinia Festival, the Canadian Opera Company in Toronto, and the National Arts Centre Orchestra of Canada in Ottawa. In addition, during the 1983-84 season he conducted the Los Angeles Philharmonic at the Hollywood Bowl, and the National Symphony in Washington, D.C., including a concert on the steps of the Capitol Building last summer. These concerts mark the sixteenth consecutive season that Mr. Kunzel has appeared as guest conductor with the Boston Pops Orchestra, including over sixty performances in Symphony Hall as well as performances with the Pops on tour in the United States and in England.

Born in New York, Erich Kunzel decided on a music career shortly after entering Dartmouth College. He holds degrees from Dartmouth, Harvard, and Brown universities, and studied conducting with Pierre Monteux at his summer school in Hancock, Maine, eventually becoming Monteux's personal assistant. His first professional engagement was in 1957 at the Santa Fe Opera, conducting *La serva padrona*, and he also led the American premiere of Shostakovich's *The Nose* there. The first non-classical artist that Mr. Kunzel worked with was Dave Brubeck, an association that led to Kunzel's conducting the world premiere of Brubeck's oratorio *The Light in the Wilderness* which was later recorded for Decca Gold Label. Other artists with whom Mr. Kunzel has worked include Sarah Vaughan, Ella Fitzgerald, Johnny Mathis, Gerry Mulligan, and the late Duke Ellington. He has also recorded with both Mulligan and Ellington on the Decca Gold Label.

Kunzel was the first conductor to lead a symphonic pops concert in the new Grand Ole Opry House in Nashville. He conducted the Cleveland Orchestra at the Blossom Festival in the world premiere of Daniel Flannery's multi-media entertainment "Great Symphonic Fantasy," combining fireworks, strobes, laser lights, choral effects, dance, and video screen projections. Mr. Kunzel has also appeared extensively on television and with major orchestras in both the United States and Canada. His recordings are available on the Decca Gold Label, Vox, MMG, Telarc, Atlantic, and Caedmon record labels.

For a biography of Charles Daval please see page 23.

For a biography of William Tritt please see page 39.

References furnished on request



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and Festival at Tanglewood
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Eugene Ormandy
Seiji Ozawa
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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, May 30, 1984 at 8
ERICH KUNZEL conducting

Entrance of the Gladiators, Op. 68	Fučik
Overture to <i>The Light Cavalry</i>	Suppé
Emperor Waltzes, Op. 437	Johann Strauss, Jr.
Finlandia, Op. 26	Sibelius

INTERMISSION

Concierto de Aranjuez for guitar and orchestra	Rodrigo
Allegro con spirito	
Adagio	
Allegro gentile	
NORBERT KRAFT	

INTERMISSION

St. Louis Blues March	Handy-Miller-Hayman
Slaughter on 10th Avenue, from <i>On Your Toes</i>	Rodgers-Bennett
Selections from <i>Evita</i>	Webber
Buenos Aires—High Flying, Adored—Don't Cry for Me Argentina—She is a Diamond—Another Suitcase in Another Hall—Finale	
America Sings	arr. Bodge
A Hot Time in the Old Town Tonight— I've Been Working on the Railroad—Down By the Old Mill Stream—In the Good Old Summer Time— When Irish Eyes Are Smiling—God Bless America	

Among those present: Massachusetts General Hospital; New England Sinai Hospital;
St. Raphael's Parish of West Medford; Pairs and Spares, First Congregational Church
of Braintree

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GUEST ARTISTS

For a biography of Erich Kunzel please see page 19.



Norbert Kraft

Grand Prize winner of the 1979 CBC Talent Festival, and winner of First Prize in the special category of guitar, Norbert Kraft was featured in the international magazine *Musical America* in 1980 as one of the new young artists to watch for. He has appeared as guest soloist with most of Canada's major orchestras including the Toronto, Winnipeg, Edmonton, Vancouver, and Quebec symphonies, and has performed in England, Germany and Spain as a guest soloist with orchestra, as well as in recital and chamber concerts.

Mr. Kraft has made a number of

appearances on the CBC national television network, including the popular *Spectrum* series, and a special program called *Standing Room Only*, in which he was featured soloist with the Toronto Symphony. In June of 1982 he was also the featured soloist with the Toronto Symphony in a national television special, *Music in the Air*.

In addition to his television and concert appearances, Mr. Kraft was recently featured on the CBC national radio network in *The Art of the Guitar*, his own radio concert series in which he was joined by some of Canada's finest musicians.

With his wife, harpsichordist Bonnie Silver, Mr. Kraft established his chamber ensemble Kraft & Company in 1979. A popular and versatile ensemble, Kraft & Company has presented concerts of light classical music throughout Canada.

Mr. Kraft can be heard on the recording *Duets for Cello and Guitar* with cellist Ofra Harnoy and flutist Jeanne Baxtresser. He presently combines his concert career with a teaching position at the Royal Conservatory of Music and as a member of the Faculty of Music at the University of Toronto.



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, May 31, 1984 at 8

MICHAEL LANKESTER conducting

ROTARY INTERNATIONAL DISTRICT 791 NIGHT

Festive Overture, Op. 96

Shostakovich

Valse triste

Sibelius

Capriccio Italien

Tchaikovsky

INTERMISSION

Concerto No. 21 in C for piano and orchestra, K.467

Mozart

Allegro maestoso

Andante

Allegro

DAVID GOLUB

INTERMISSION

Selections from *Gigi*

Loewe-Bennett

The Night They Invented Champagne—*Gigi*—

Waltz at Maxim's—I'm Glad I'm Not Young Anymore—

The Parisians—Say A Prayer For Me Tonight—

Thank Heaven For Little Girls

Belle of the Ball

Anderson

South Rampart Street Parade

Bauduc-Haggart-May

Among those present: The Forty-Niners, Inc.; Somerville Hospital School of Nursing, Russell Hibbs Society, Orthopedic Surgeons; Turners Falls Junior High School Band and Chorus, Turners Falls, MA; Worcester Polytechnic Institute, Class of 1944.

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jordan marsh

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GUEST ARTISTS



Michael Lankester

Appointed associate conductor of the Pittsburgh Symphony Orchestra in 1982, Michael Lankester made his debut with that orchestra in 1980. He has since led the orchestra in Pops concerts, in numerous educational and community concerts, and in programs combining lectures and demonstrations for other community organizations.

Born in London, Mr. Lankester attended the Royal College of Music where he studied with Sir Adrian Boult. He was awarded a conducting scholarship in 1967, and founded *Contrapuncti*, a chamber orchestra with whom he gave many concerts in London and throughout Great Britain.

Mr. Lankester's guest conducting engagements have included those with the London Symphony with whom he has recorded on Argo Records, the BBC Orchestra, the Birmingham Symphony, the English Chamber Orchestra, the Scottish BBC with whom he has also recorded, and the London Mozart Players. In addition, he has conducted at the Sadler's Wells Opera, at the Aldeburgh, King's Lynn, Cambridge, and Cheltenham festivals, and has worked with a number of top British directors including Jonathan Miller, Franco Zeffirelli, and Peter Hall. As music director of the National Theater of Great Britain, he has also worked with Sir Lawrence Olivier.

Mr. Lankester conducted the Pittsburgh Symphony in Junefest '82, a program which celebrated the Haydn-Stravinsky birthdays in three programs. In each of the past two seasons with the Pittsburgh Symphony he has conducted two sets of subscription concerts, and directed the orchestra's educational programs, as well as its contemporary series, "Music Here and Now." He has also served as Music Director of the Pittsburgh Youth Symphony.

Mr. Lankester is the former head of music and opera at the Royal College of Music, and remains a member of the school's conducting staff.

For a biography of David Golub please see page 31.



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 1, 1984 at 8

MICHAEL LANKESTER conducting

Festive Overture, Op. 96

Shostakovich

Valse triste

Sibelius

Capriccio Italien

Tchaikovsky

INTERMISSION

Concerto No. 21 in C for piano and orchestra, K.467

Mozart

Allegro maestoso

Andante

Allegro

DAVID GOLUB

INTERMISSION

Selections from *Gigi*

Loewe-Bennett

The Night They Invented Champagne—*Gigi*—

Waltz at Maxim's—I'm Glad I'm Not Young Anymore—

The Parisians—Say A Prayer For Me Tonight—

Thank Heaven For Little Girls

Belle of the Ball

Anderson

South Rampart Street Parade

Bauduc-Haggart-May

Among those present: Simmons College; Suffolk University; Newfound Memorial High School; Winnisquam Regional High School Music Departments, Bristol, NH; Neighborhood Club of Quincy; Lesley College Alumni Association; Harvard Business School; American Association of University Women, Melrose-Wakefield Area Branch; Westwood Lions Club; Timberlane Regional Junior High School; Cosmopolitan Group; Central Baptist Church of Southbridge; Fitchburg Business and Professional Women's Club; Vermont Transit Co., Inc.; Bethany Covenant Church of Bedford, NH; Nashoba Associated Boards of Health, Ayer, MA; Cranberry Country Tours

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J. J. Hawes, circa 1870

GUEST ARTISTS

For a biography of Michael Lankester please see page 27.



David Golub

David Golub has distinguished himself throughout North America both in recital and in frequent appearances with major orchestras. As a soloist he has performed at nearly every major American summer festival, among them Ravinia, Aspen, Blossom, Ambler, Meadow Brook, and Saratoga. His participation in the Marlboro, Portland, and Santa Fe festivals, and his nationwide tours with "Music from Marlboro" have brought him acclaim as a chamber musician.

Mr. Golub regularly performs in Europe where he has appeared as soloist with the London Philharmonic, the Scottish Chamber Orchestra, the

Orchestre National de France, RAI Orchestra of Milan, and the Stuttgart Chamber Orchestra. His European recitals have included performance at the Helsinki Festival and the Quartetto in Milan. He has also toured in Israel, Mexico and Japan.

In the United States Mr. Golub has appeared with the orchestras of Philadelphia, Cleveland, Pittsburgh, Cincinnati, St. Louis, Detroit, Minnesota, Houston, Dallas, Buffalo, Rochester, and Milwaukee, and in Canada with Toronto, Ottawa, Edmonton, and Vancouver.

Mr. Golub caught the attention of Isaac Stern, who proposed an extensive series of joint performances. The resulting collaboration was successful not only in the U.S. but throughout Europe, Japan, and China. Mr. Golub appeared in the film *From Mao to Mozart*, a documentary on the tour of China that he made with Isaac Stern during the summer of 1979. The film was awarded the 1981 Academy Award for Best Documentary.

In association with conductor James Conlon, David Golub initiated the Orchestra de Camera series in which he performed all of Mozart's piano concertos. During the series' 1980-81 season, Mr. Golub played the five Beethoven piano concerts. The series is now in its sixth season and continues to receive both critical and public acclaim.

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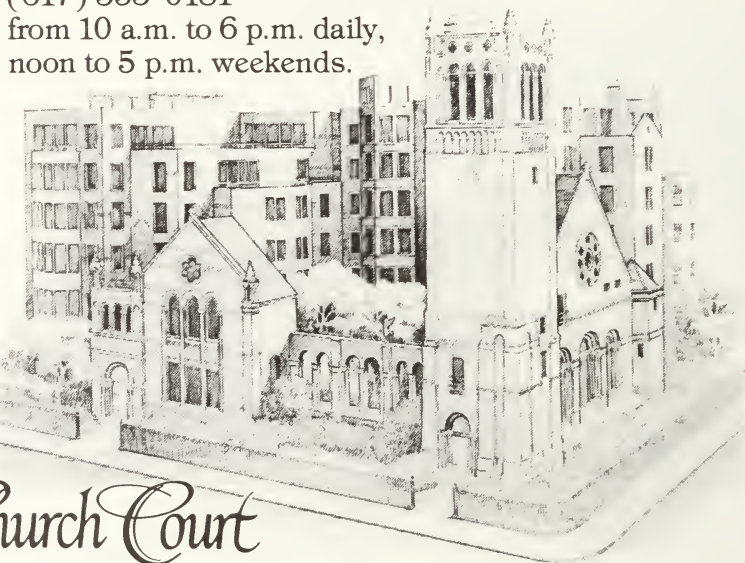
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Best of Design 1983

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 2, 1984 at 8

HARRY ELLIS DICKSON conducting

EIRE SOCIETY NIGHT

The Washington Post March	Sousa
---------------------------	-------

Overture to <i>Raymond</i>	Thomas
----------------------------	--------

Ave Maria	Bach-Gounod
-----------	-------------

Suite from <i>Water Music</i> Allegro deciso—Air—Allegro	Handel-Harty
---	--------------

INTERMISSION

Blue Danube Waltzes	Johann Strauss, Jr.
---------------------	---------------------

Little Fugue in G minor	Bach-Cailliet
-------------------------	---------------

Irish Suite	Anderson
-------------	----------

The Irish Washerwoman

The Minstrel Boy

The Last Rose of Summer

The Rakes of Mallow

INTERMISSION

Victor Herbert Favorites	arr. Sanford
--------------------------	--------------

March of the Toys—Absinthe Frappee—Because You're You—

When You're Away—I Can't Do the Sum—I'm Falling in Love with

Someone—Gypsy Love Song—Kiss Me Again—The Irish Have a Great

Day Tonight

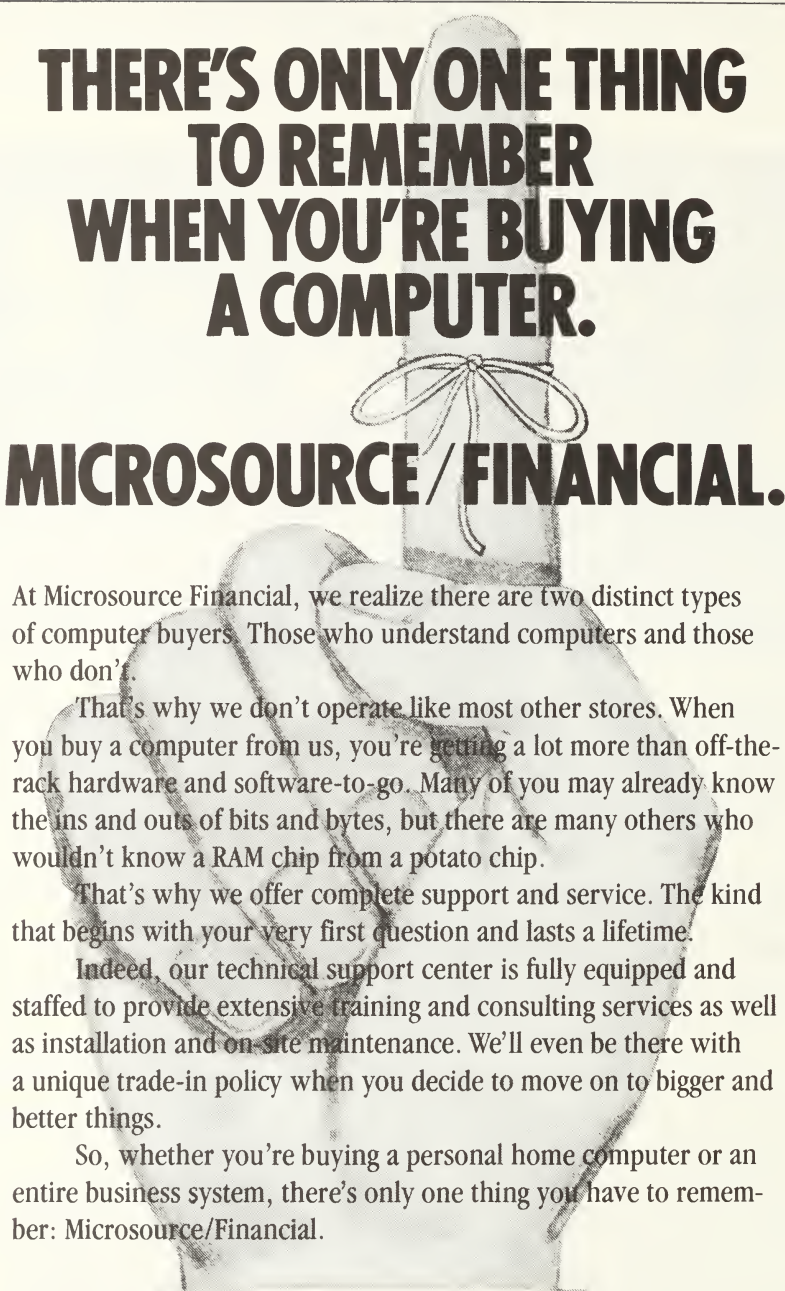
Danny Boy	Grainger
-----------	----------

South Rampart Street Parade	Bauduc-Haggart-May
-----------------------------	--------------------

Among those present: Irish-American Club of Arlington; The Charitable Irish Society; Church of the Pilgrimage, Plymouth; Gardner High School Music Department; New England Nuerological Associates; Piscataquis Community High School Band & Chorus, Guilford, ME; Andover-North Andover Newcomer's Club; North Andover Council on Aging; Lutheran Church of the Redeemer, Woburn; Bishop Fenwick High School, Peabody; Congregators of the North Hampton Congregational Church, Rye, NH; Gamewell Corporation, Medway; Old South Union Congregational Church M&M Club, South Weymouth

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 3, 1984 at 7:30

HARRY ELLIS DICKSON conducting

Coronation March	Tchaikovsky
Overture to <i>Raymond</i>	Thomas
Clair de lune	Debussy-Mouton-Piston
Three Dances from <i>The Bartered Bride</i>	Smetana
Polka—Furiant—Dance of the Comedians	

INTERMISSION

Little Fugue in G minor	Bach-Cailliet
Concerto in A minor for violin and orchestra, Op. 82	Glazunov
Moderato—Andante—Allegro (in one movement)	
JOSEPH SCHEER	

INTERMISSION

Bernstein on Broadway	arr. Ramin
New York, New York, from <i>On The Town</i>	
Lonely Town, from <i>On The Town</i>	
America, from <i>West Side Story</i>	
Moonglow and Theme from <i>Picnic</i>	Hudson-Duning-Hayman
Tuxedo Junction	Hawkins-Miller-Hayman
Sing, Sing, Sing	Goodman-Hyman

Among those present: Recuperative Center Association; M.I.T. Class of '84; Salem State College Alumni Association; Our Lady of Fatima Guild, Sudbury; Temple Ner Tamid, Peabody; Crene's World Travel; Winchester Rotary Club; Ousamequin Club; St. Bernard's Parish Council; Temple Israel of Swampscott and Marblehead; Employee's Association of City Savings Bank of Pittsfield; Rollstone Congregational Church Fitchburg.

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Joseph Scheer

Born in Wichita, Kansas, Joseph Scheer began violin lessons at age five. In addition to private violin studies he studied piano and became a member of the Wichita Civic Boys Choir. At age seven he performed his first recital and joined his elementary school orchestra as concertmaster.

During high school Mr. Scheer studied with James Ceasar of Wichita State University, and at Ceasar's suggestion joined the Wichita Youth Symphony where he served as concertmaster for two years. He also attended the Brevard Music Center in 1982 and won the concerto competition playing Weiniawski's Concerto No. 2 with the Festival Orchestra. Under Mr. Ceasar's tutelage, Joseph won numerous awards and competitions, including the prestigious Music Teachers National Association Young Artist Competition in 1983. The

first prize was a scholarship and a performance with orchestra at the National Convention in Philadelphia.

Mr. Scheer attended the New England Conservatory as an undergraduate from 1973 to 1976, where he studied violin with Eric Rosenblith and chamber music with Eugene Lehner and Rudolph Kolisch. In 1974 he received his first professional engagement as concertmaster for the Boris Goldovsky Opera Theatre. Continuing his studies with Ivan Galamian and Sally Thomas of New York, Mr. Scheer began freelancing in the Boston area with the Handel and Haydn Society, the Boston Pops Esplanade Orchestra, and other area musical organizations. He has also been a frequent substitute for the Boston Symphony Orchestra both in Symphony Hall and at Tanglewood.

In 1981 Mr. Scheer was accepted to the Artist Diploma program at the New England Conservatory. Before completion of the program in 1983, he gave two successful Jordan Hall recitals, as well as performing *L'Histoire du Soldat* with the NEC Wind Ensemble, and *Ein Heldenleben* as concertmaster of the NEC Symphony.

More recently, Mr. Scheer has served as concertmaster of the Boston Ballet, the Boston Civic Symphony, the Mystic Valley Orchestra and the Adventurers in Music Youth Concert Series. Active as a chamber musician, he has performed with the Commonwealth Chamber Players, ALEA III, and The Brahms Trio with Charles Kavalovski and David Deveau.



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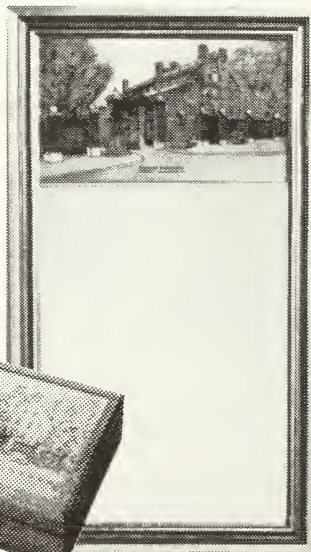
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, June 4, 1984 at 8

HARRY ELLIS DICKSON conducting

HARVARD 25th REUNION NIGHT

Our Director March	Bigelow
Overture to <i>Raymond</i>	Thomas
Clair de lune	Debussy-Mouton-Piston
Three Dances from <i>The Bartered Bride</i>	Smetana
Polka—Furiant—Dance of Comedians	

INTERMISSION

Little Fugue in G minor	Bach-Cailliet
Concerto in A minor for violin and orchestra, Op. 82	Glazunov
Moderato—Andante—Allegro (in one movement)	
JOSEPH SCHEER	

INTERMISSION

Harvardiana
Fair Harvard

For the words to Harvardiana and Fair Harvard please see page 43.

Bernstein on Broadway	arr. Ramin
New York, New York, from <i>On The Town</i>	
Lonely Town, from <i>On The Town</i>	
America, from <i>West Side Story</i>	

Moonglow and Theme from <i>Picnic</i>	Hudson-Duning-Hayman
Tuxedo Junction	Hawkins-Miller-Hayman
Sing, Sing, Sing	Goodman-Hyman

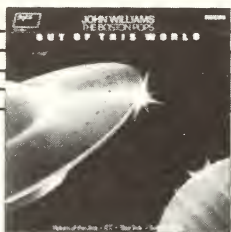
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GUEST ARTIST

For a biography of Joseph Scheer please see page 39.

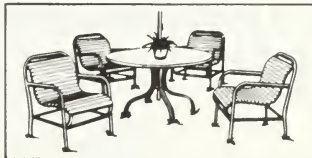
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With Crimson in triumph flashing 'mid the strains of victory
Poor Eli's hopes we are dashing into blue obscurity.
Resistless our team sweeps goalward 'mid the fury of the blast;
We'll fight for dear old Harvard till the last white line is passed
Harvard! Harvard! Harvard! Harvard! Harvard! Harvard!
Harvard! Harvard! Harvard!

Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng.
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To the age that is waiting before
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Breast of Turkey	3.50		

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Cheddar Stick	1.25	Havarti	1.75

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Apple or Raspberry Turnover	1.00		

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Honey Roast Peanuts	1.25		

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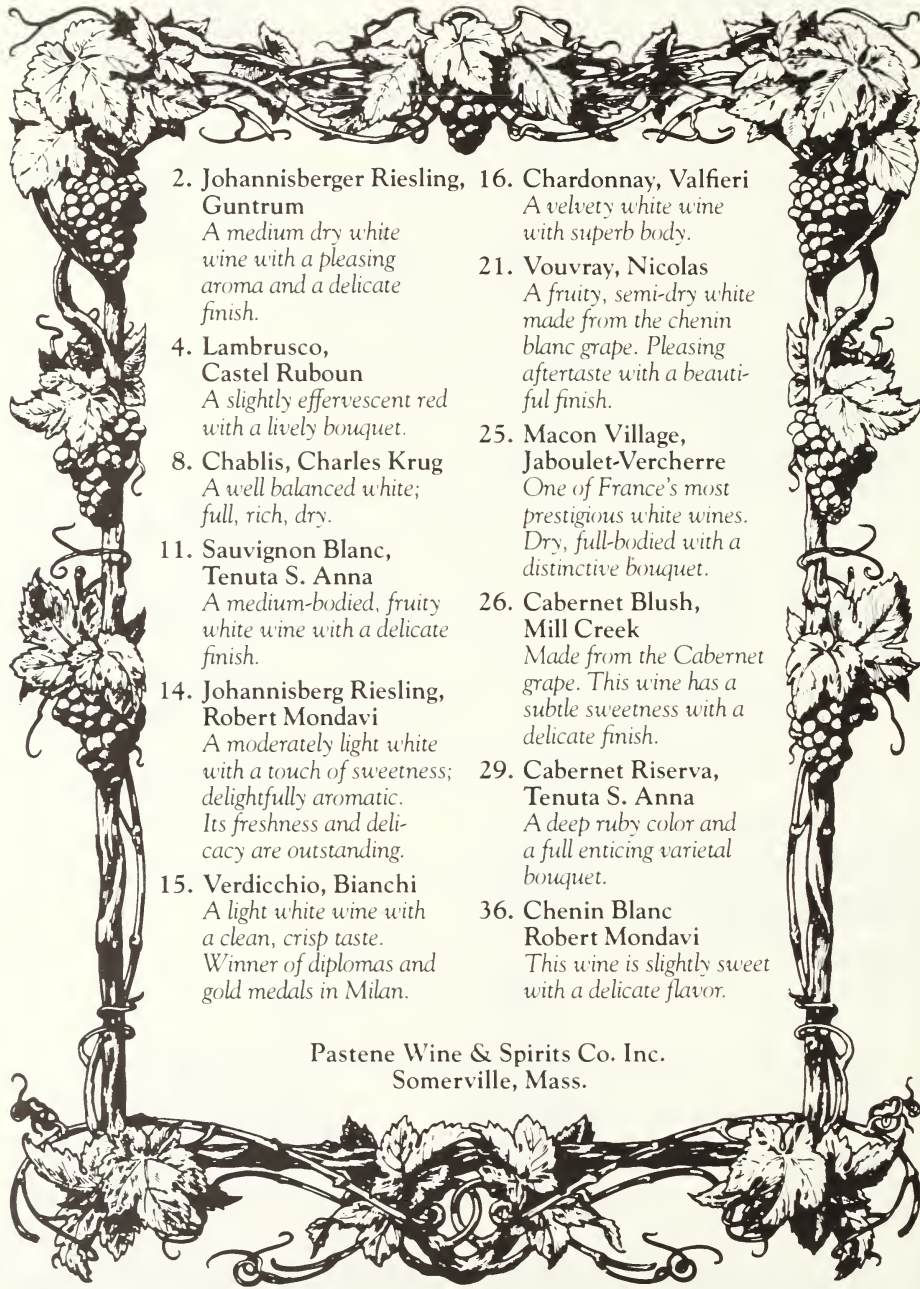
Hot Coffee	\$.75	Iced Tea	\$.75
Iced Coffee	.75	Sanka	.75
Hot Tea	.75		

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 14. **Johannisberg Riesling, Robert Mondavi**
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One of France's most prestigious white wines. Dry, full-bodied with a distinctive bouquet.
 26. **Cabernet Blush, Mill Creek**
Made from the Cabernet grape. This wine has a subtle sweetness with a delicate finish.
 29. **Cabernet Riserva, Tenuta S. Anna**
A deep ruby color and a full enticing varietal bouquet.
 36. **Chenin Blanc, Robert Mondavi**
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CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
3	Le Domaine Cold Duck, Almadén	\$ 9.00		6	Gancia Asti Spumante	\$16.00	
9	Paul Masson Brut	14.00			NEW YORK STATE		
51	Blanc de Blanc, Almadén	16.00		5	Great Western Extra Dry	14.00	8.00
	FRANCE						
28	Le Duc Brut, Blanc de Blanc	14.50					
30	Taittinger, Brut La Francaise	39.00	21.50				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
47	Pinot Blanc, Klosterkeller Siegendorf	\$ 7.50		21	Vouvray, Nicolas	\$9.50	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
	CALIFORNIA				ITALY		
8	Chablis, Charles Krug	7.50	4.50	11	Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
33	Rhine, Taylor California Cellars	6.50			GERMANY		
36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
59	Boston Symphony Chardonnay	11.00		18	Bernkastel Riesling, The Bishop of Riesling	9.00	
					NEW YORK STATE		
				32	Taylor Chablis	6.00	
					PORTUGAL		
				34	Lancer's Vinno Branco	8.50	5.00

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50		40	Beaujolais Villages, Louis Jadot	\$10.50	6.50
	CALIFORNIA				ITALY		
35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
53	Zinfandel, Almadén	7.50		29	Cabernet Riserva, Tenuta S. Anna	9.50	
60	B.S.O. Cabernet Sauvignon	10.50					

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Light Rose, Taylor California Cellars	\$ 6.50		39	Lake Country Pink, Taylor	\$6.00	
26	Cabernet Blush, Mill Creek	10.00			PORTUGAL		
				50	Lancer's Vin Rose	8.50	5.00

WINE PUNCH

	Pitcher	Glass
Red Burgundy Punch	\$4.50	1.75
Sauterne Punch	4.50	1.75
Red Burgundy Lemonade	4.50	1.75

Please order by number and indicate whether you wish a bottle or ½ bottle.

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Michelob Beer	2.00		



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Boston Pops

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John Williams
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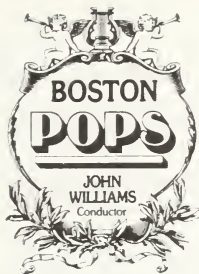


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HARRY ELLIS DICKSON, Associate Conductor
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MOZART: Flute Concerto No. 2 in D

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their support of the Boston Symphony Orchestra and the Boston Pops.

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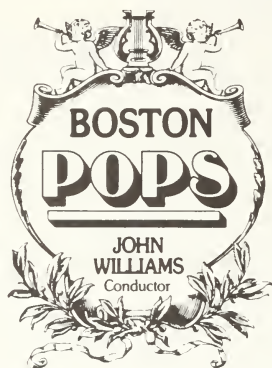
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Max Winder
Harry Dickson
Gottfried Wilfinger
Freddy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Nancy Mathis DiNovo

Violas

Patricia McCarty
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes

Leone Buyse
Fenwick Smith

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero
Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Daval
Peter Chapman
Andre Côme
James Tinsley

Trombones

Norman Bolter
John Huling
LaMar Jones

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set

Harp

Ann Hobson Pilot

Organ

Berj Zamkochian

Personnel Managers

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Victor Alpert
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*Participating in a system of rotated seating within each string section.

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, to be released later this month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

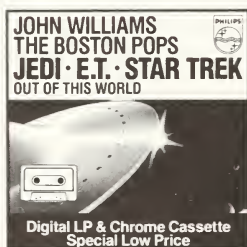
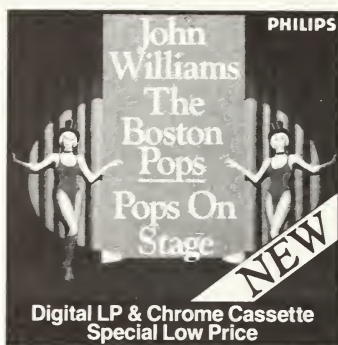
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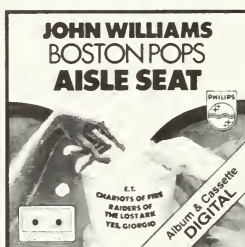
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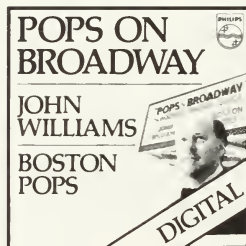
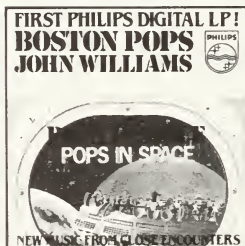
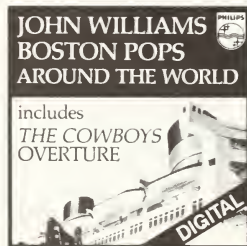
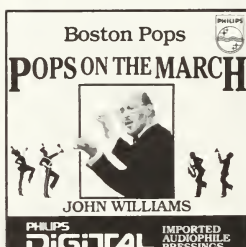
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NOTES ON THE MUSIC

RÁKÓCZY MARCH

Hector Berlioz (1803-1869)

In 1845 and 1846 Berlioz undertook a conducting tour in central and eastern Europe. Just before going to Budapest, he received from a Viennese musical amateur a volume of Hungarian songs and the hint that a work using one of these tunes would be a certain way of achieving popularity in the Hungarian capital. Berlioz selected a tune connected with a Hungarian military hero, Rákóczy, and composed this march in a single night, laying it out in a gradual, slow crescendo to a powerful climax. The first performance was a sensation, and Berlioz promptly inserted the surefire crowd-pleaser into *The Damnation of Faust*, which he was then composing.

VARSITY DRAG

Ray Henderson (1896-1970)

The "Roaring Twenties" were characterized by the bouncy musicals of Ray Henderson and his lyricist collaborators Bud De Sylva and Lew Brown, from whom we learned the deep philosophical notions that "Life is just a bowl of cherries" and that "The best things in life are free." The "Varsity Drag" was written for the 1927 show *Good News*, and it captured the exuberant high living of those days to a fare-thee-well.

SUITE FROM THE BALLET GAYNE

Aram Khachaturian (1903-1978)

Armenian-born Soviet composer Khachaturian enjoyed one of the biggest hits of his life with a colorful ballet, *Gayne*, composed in 1940, dealing with village life in Soviet Armenia. The score is painted in vivid colors, with energetic rhythms and elements of folk dances. The scenario was markedly didactic. The heroine of the title was unhappily married to Giko, a rude and evil man who dislikes the Russians and the communal life of his village. He later betrays his country, but Gayne finds love (and political direction) from a Russian border guard, and together they confound the plots of Giko. Some of the music had been used in a 1939 ballet entitled *Happiness*, but the famous "Sabre Dance" was composed for *Gayne* to depict the villainous Giko.

PROCESSION OF THE NOBLES FROM MLADA

Nikolai Rimsky-Korsakov (1844-1908)

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada*. Though all of them wrote music for the planned production, it came to nothing in the end, and most of the composers used their music in other works. In 1889, on the second anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music—including the old music they had composed for *Mlada*. Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the

original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* competely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

SUITE FROM *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

EGMONT OVERTURE, Opus 84

Ludwig van Beethoven (1770-1827)

The great German poet Goethe wrote a historical tragedy entitled *Egmont* while on a tour of Italy in 1788. It was a tribute to the most illustrious victim of Spanish tyranny in the 16th-century Netherlands, a historical Count Egmont who was treacherously seized by the Duke of Alba and executed in Brussels on 4 June 1568. Goethe sets the last scene of his play in Egmont's prison cell, where the condemned man's last heroic words before being led away to execution are: "And to save all that is dearest to you, fall joyously, as I set you an example!" Goethe's stage direction calls for the orchestra to play a "victory symphony" as the curtain falls.

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to compose the incidental music called for by Goethe (this included a number of songs and other items as well as the overture and the music at the very end). Beethoven found himself truly in tune with the dramatic subject. Perceiving the conflict between Alba and Egmont as the struggle between tyranny and liberty, he wrote an overture of terrible, dark force. Most of the overture uses no musical material from the incidental music of the play to follow, but at the end Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming after such sombre thematic material, it arouses a powerful sense of victory.

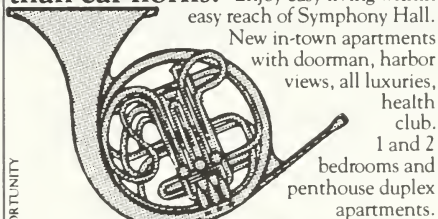
THERE'S NO BUSINESS LIKE SHOW BUSINESS

Irving Berlin (b. 1888)

For more than a half century Irving Berlin's songs poured forth in a seemingly endless stream, in every style that appeared during the time he was actively writing (1907-1966). He composed Tin Pan Alley standards, Broadway and Hollywood scores, songs serious and satirical, sentimental and snappy. By far his biggest Broadway hit was the show *Annie Get Your Gun* of 1946, which was a cornucopia of memorable songs: "Doin' what comes naturally," "The girl that I marry," "I got the sun in the morning and the moon at night," "Anything you can do, I can do better," "They say it's wonderful," "You can't get a man with a gun," as well as the song that almost instantly became the unofficial anthem of the performing arts, "There's no business like show business."

—Steven Ledbetter

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 5, 1984 at 8

MICHAEL LANKESTER conducting

HARVARD/RADCLIFFE NIGHT

Rákóczy March, from *The Damnation of Faust*

Berlioz

Overture to *Semiramide*

Rossini

Excerpts from *A Midsummernight's Dream*

Mendelssohn

Scherzo—Nocturne—Wedding March

INTERMISSION

Concerto No. 4 in D for violin and orchestra, K.218

Mozart

Allegro

Andante cantabile

Rondo: Andante grazioso; Allegro ma non troppo

CECYLIA ARZEWSKI

INTERMISSION

Radcliffe, Now We Rise to Greet Thee

Fair Harvard

Selections from *Gigi*

Loewe-Bennett

The Night They Invented Champagne—Gigi—

Waltz at Maxim's—I'm Glad I'm Not Young

Anymore—The Parisians—Say a Prayer for

Me Tonight—Thank Heaven for Little Girls

Belle of the Ball

Anderson

South Rampart Street Parade

Bauduc/Haggart-May

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GUEST ARTISTS



Michael Lankester

Appointed associate conductor of the Pittsburgh Symphony Orchestra in 1982, Michael Lankester made his debut with that orchestra in 1980. He has since led the orchestra in Pops concerts, in numerous educational and community concerts, and in programs combining lectures and demonstrations for other community organizations.

Born in London, Mr. Lankester attended the Royal College of Music where he studied with Sir Adrian Boult. He was awarded a conducting scholarship in 1967, and founded *Contrapuncti*, a chamber orchestra with whom he gave many concerts in London and throughout Great Britain.

Mr. Lankester's guest conducting engagements have included those with the London Symphony with whom he has recorded on Argo Records, the BBC Orchestra, the Birmingham Symphony, the English Chamber Orchestra, the Scottish BBC with whom he has also recorded, and the London Mozart Players. In addition, he has conducted at the Sadler's Wells Opera, at the Aldeburgh, King's Lynn, Cambridge, and Cheltenham festivals, and has worked with a number of top British directors including Jonathan Miller, Franco Zeffirelli, and Peter Hall. As music director of the National Theater of Great Britain, he has also worked with Sir Lawrence Olivier.

Mr. Lankester conducted the Pittsburgh Symphony in Junefest '82, a program which celebrated the Haydn-Stravinsky birthdays in three programs. In each of the past two seasons with the Pittsburgh Symphony he has conducted two sets of subscription concerts, and directed the orchestra's educational programs, as well as its contemporary series, "Music Here and Now." He has also served as Music Director of the Pittsburgh Youth Symphony.

Mr. Lankester is the former head of music and opera at the Royal College of Music, and remains a member of the school's conducting staff.

For a biography of Cecylia Arzewski please see page 23.

References furnished on request



Aspen Music School
and Festival
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
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Chicago Symphony Orchestra
Cincinnati May Festival
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Denver Symphony Orchestra
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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, June 6, 1984 at 8
MICHAEL LANKESTER conducting

Rákóczy March, from <i>The Damnation of Faust</i>	Berlioz
Overture to <i>Semiramide</i>	Rossini
Excerpts from <i>A Midsummernight's Dream</i>	Mendelssohn
Scherzo—Nocturne—Wedding March	

INTERMISSION

Concerto No. 4 in D for violin and orchestra, K.218	Mozart
Allegro	
Andante cantabile	
Rondo: Andante grazioso; Allegro ma non troppo	
CECYLIA ARZEWSKI	

INTERMISSION

Selections from <i>Gigi</i>	Loewe-Bennett
The Night They Invented Champagne—Gigi—	
Waltz at Maxim's—I'm Glad I'm Not Young	
Anymore—The Parisians—Say a Prayer for	
Me Tonight—Thank Heaven for Little Girls	

Belle of the Ball	Anderson
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South Rampart Street Parade	Bauduc/Haggart-May
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GUEST ARTISTS

For a biography of Michael Lankester please see page 19.



Cecylia Arzewski

Violinist Cecylia Arzewski joined the Boston Symphony Orchestra in 1970. She has been soloist with the Boston Pops, appears regularly in chamber music concerts throughout New England, and recently made her New York solo recital debut at Carnegie Recital Hall. A 1978 prizewinner at the International Bach Competition, Ms. Arzewski's Symphony Hall appearances have included the Conus Violin Concerto with John Williams and the Boston Pops, and regular performances on the BSO's Pre-Symphony Chamber Concerts series. Other recent engagements have included Mozart's D major Violin Concerto with Alexandre Myrat in Paris, performances of the Beethoven Violin Concerto with the Greater Marl-

borough Symphony and in Wellesley, and the Mendelssohn Violin Concerto with the Worcester Symphony under the direction of Joseph Silverstein. Ms. Arzewski has also performed the Brahms Violin Concerto with Max Hobart and the North Shore Philharmonic.

Born in Krakow, Poland, Ms. Arzewski began violin lessons when she was five. A few years later, her family moved to Israel, where she studied with Oedon Partos, and she became a pupil of Ivan Galamian when the family settled in New York three years after that. Following graduation from high school, Ms. Arzewski attended the New England Conservatory of Music, where she studied with BSO concertmaster Joseph Silverstein. She became principal second violinist of the Buffalo Philharmonic in 1969, joining the Boston Symphony's second violin section in 1970. A year later, she successfully auditioned for the first violin section, occupying a second-desk seat which had become available for the first time in 59 years. This past spring, Ms. Arzewski traveled to Belgium to perform two unaccompanied recitals; she hopes to return to Paris this summer for performances of the Stravinsky Violin Concerto.



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 7, 1984 at 8

MASSACHUSETTS INSTITUTE OF TECHNOLOGY NIGHT

Coronation March, from *Le Prophète*

Meyerbeer

Overture to *Raymond*

Thomas

Jeux d'enfants (Children's Games), Op. 22

Bizet

March (Trumpet and Drum)

Berceuse (The Doll)

Impromptu (The Top)

Duo (Little Husband, Little Wife)

Gallop (The Ball)

INTERMISSION

Concerto in D for violin and orchestra, Op. 35

Tchaikovsky

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

EMANUEL BOROK

INTERMISSION

Selections from *Guys and Dolls*

Loesser-Rosen

I've Never Been in Love Before—These Things I Would

Wish You—Nicely-nicely Johnson and Friends—

Sit Down, You're Rockin' the Boat—Luck, Be a Lady

Theme from *Arthur*

Bacharach-Ferguson

Varsity Drag

Henderson-May

Arise Ye Sons of M.I.T.

Wilbur '26

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Baldwin Piano



GUEST ARTIST



Emanuel Borok

Emanuel Borok was born in Russia in 1944. He received his early musical training at the Darzinya Music School in Riga Latvia, where he studied under Vladimir Sturestep, who later taught Gidon Kremer.

Mr. Borok joined the orchestra of the Bolshoi Theatre in 1969 and two years later won the competition for the assistant concertmaster position of the Moscow Philharmonic; at the same time, he became a member of the Moscow Philharmonic String Quartet. In 1973, Mr. Borok emigrated to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra. In 1974 he came to the

United States, and he successfully auditioned that April for the assistant concertmaster position of the Boston Symphony, joining the orchestra for the 1975 Tanglewood season.

As assistant concertmaster of the Boston Symphony, Mr. Borok is also concertmaster of the Boston Pops, with which he has performed as soloist on many occasions; in January 1980 he was soloist with the Pops at Carnegie Hall in the orchestra's first concert with then newly-appointed Pops conductor John Williams. In December 1981 Emanuel Borok and John Williams performed in a special recital marking Mr. Williams' debut as a pianist in the Boston area.

Mr. Borok is also an active recitalist, and he has recorded for Advent Records. On the Sine Qua Non record label, he is soloist in Vivaldi's "Four Seasons" with the Cambridge Chamber Orchestra under Rolf Smedvig, and he has recorded the Shostakovich Violin Sonata with pianist Tatiana Yampolsky. Mr. Borok recently performed a Bach double concerto with Yehudi Menuhin here in Symphony Hall, and he is featured on the John Williams/Boston Pops release on Philips, "Pops on Broadway." Mr. Borok is in the 1980 edition of "Who's Who in America" and the most recent edition of "Who's Who in the World."



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 8, 1984 at 8

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

Coronation March, from <i>Le Prophète</i>	Meyerbeer
---	-----------

Overture to <i>Raymond</i>	Thomas
----------------------------	--------

Jeux d'enfants (Children's Games), Op. 22	Bizet
---	-------

March (Trumpet and Drum)

Berceuse (The Doll)

Impromptu (The Top)

Duo (Little Husband, Little Wife)

Gallop (The Ball)

INTERMISSION

Hayr Mer (The Lord's Prayer)

Concerto in B flat for bassoon and orchestra, K.191	Mozart
---	--------

Allegro

Andante ma Adagio

Rondo-Tempo di menuetto

RONALD HAROUTUNIAN

Suite from the Ballet <i>Gayne</i>	Khachaturian
------------------------------------	--------------

Dance of the Rose Maidens

Lullaby

Sabre Dance

INTERMISSION

Hoe-Down, from <i>Rodeo</i>	Copland
-----------------------------	---------

Selections from <i>Guys and Dolls</i>	Loesser-Rosen
---------------------------------------	---------------

I've Never Been in Love Before—These Things I Would

Wish You—Nicely, nicely Johnson and Friends—Sit Down,

You're Rockin' the Boat—Luck, Be a Lady

Days of Wine and Roses	Mancini-Hayman
------------------------	----------------

Varsity Drag	Henderson-May
--------------	---------------

Among those present: Honeywell Information Systems; Wheelock College Alumni Association; Marian High School; Lincoln Middle School Band, Portland, ME; United States Coast Guard Auxiliary; Shrewsbury Schools Music Association; Pilgrim Church, Sherborn; Dane Street Congregational Church Choir, Beverly.

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GUEST ARTIST



Ronald Haroutunian

Ronald Haroutunian began his studies on the bassoon at the age of thirteen.

Five years later he was a winner in the Boston Symphony Youth Concerts Concerto Competition, and made a solo appearance with the orchestra at a Boston Symphony Youth Concert.

Mr. Haroutunian received his Bachelor of Music degree from the New England Conservatory of Music, where he studied with Matthew Ruggiero. He later continued his studies with Sherman Walt at Boston University.

Currently Mr. Haroutunian performs with the Boston Pops Esplanade Orchestra, the Boston Ballet Orchestra, the Handel and Haydn Society, and with such chamber groups as the New England Woodwind Quintet, and ALEA III, as well as numerous other musical organizations throughout New England.



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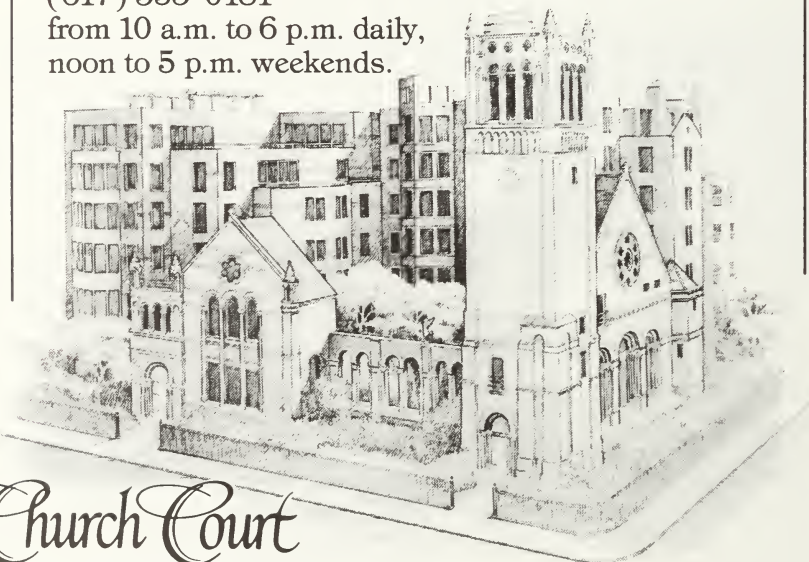
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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 9, 1984 at 8

WCRB NIGHT

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
Overture to <i>Ruslan and Ludmila</i>	Glinka
Suite from the Ballet <i>The Incredible Flutist</i>	Piston
Introduction—Siesta—Hour in the Market Place— Dance of the Vendors—Entrance of the Customers— Tango of the Merchants' Daughters—Arrival of the Circus—Solo of the Flutist—Minuet—Spanish Waltz— Siciliano—Polka Finale	

INTERMISSION

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Suite from <i>West Side Story</i>	Bernstein
Something's Coming—Maria—America	
Carnival of Venice	Clarke
Times Square, from <i>Manhattan Suite</i>	Chesky
Leader of the Big Time Band	Porter
Black Bottom Stomp	Morton
Ain't Misbehavin'	Waller

INTERMISSION

*Senator Paul E. Tsongas will be honored by WCRB during this intermission.
Please remain seated.*

The Stars and Stripes Forever	Sousa
Conducted by John Watson, 1984 Musical Marathon Premium Winner	
Selections from <i>Guys and Dolls</i>	Loesser-Rosen
I've Never Been in Love Before—These Things I Would Wish You—Nicely, nicely Johnson and Friends— Sit Down, You're Rockin' the Boat—Luck, Be a Lady	
Doodletown Fifers	Sauter/Finnegan-May
<i>The Raiders of the Lost Ark</i> March	Williams

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GUEST ARTISTS



The Empire Brass Quintet

Since their introduction to one another by Leonard Bernstein at Tanglewood in 1971, the Empire Brass Quintet has become an ensemble of international reputation and acclaim, here in the United States, as well as in Europe and Japan.

During the 1983-84 season, the Empire Brass Quintet gave over seventy concerts in this country, and they performed the world premiere of Ira Taxon's Concerto for Brass Quintet and Orchestra with the Cincinnati Symphony. They also appeared for the second time with Bobby Short and his trio in a celebration of Cole Porter music.

Highlights of the ensemble's career have included their New York debut at Carnegie Recital Hall in 1976, a performance for Queen Elizabeth II during her visit to Boston, and participation in the concert celebrating former President Carter's inauguration.

Their four European tours have taken them to such cities as Berlin, Paris, Amsterdam, Brussels, Cologne, Oslo, Stuttgart, and Frankfurt, and they have recently completed their second tour of Japan.

The Quintet-in Residence at Boston University since 1976, the Empire Brass Quintet gives an annual Boston concert series, and holds the Empire Brass Quintet Seminar at Tanglewood each summer for talented brass students. The Quintet often performs at Tanglewood.

The members of the Quintet have recorded over 20 albums to date, beginning with the 1976 CBS release *The American Brass Band Journal*. Other releases have included *Baroque Brass*, *Broadway Brass*, *Glory of the Baroque*, *Renaissance Brass*, and *The Empire Brass Plays "Annie"*.

Since its founding, the Quintet has been in the vanguard of performing new music, and has commissioned works from such composers as Leonard Bernstein, Peter Maxwell Davies, Brian Fennelly, Gunther Schuller, and Chris Yavelow. In addition, they have shown a strong commitment to teaching by establishing a fellowship at the Berkshire Music Center at Tanglewood, and a scholarship at the Boston University Tanglewood Institute for an outstanding brass student.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 10, 1984 at 7:30

BRUCE HANGEN conducting

Galop from <i>Moscow Cheremushky</i>	Shostakovich
--------------------------------------	--------------

Overture to <i>Egmont</i> , Op. 84	Beethoven
------------------------------------	-----------

Waltz from <i>Serenade for Strings</i>	Tchaikovsky
--	-------------

Three Dances from <i>The Three-Cornered Hat</i>	Falla
---	-------

The Neighbors

The Miller's Dance

Final Dance

INTERMISSION

Concerto in G for piano and orchestra	Ravel
---------------------------------------	-------

Allegramente

Adagio assai

Presto

PAMELA MIA PAUL

INTERMISSION

There's No Business Like Show Business, from <i>Annie Get Your Gun</i>	Berlin-Stevens
---	----------------

Selections from <i>Carousel</i>	Rodgers-Anderson
---------------------------------	------------------

What's the Use of Wond'rin?—Waltz—If I

Loved You—June is Bustin' Out All Over

Theme from <i>Moulin Rouge</i>	Auric-Engvick
--------------------------------	---------------

A Tribute to Duke Ellington	arr. Burns
-----------------------------	------------

Sophisticated Lady—Take the 'A' Train—

Mood Indigo—It Don't Mean a Thing

Among those present: Big Ten; St. Mark's Parish, North Attleboro; Hannah Levine Chapter of Hadassah, Leominster; Atex Corporation; Lupus Erythematosos Foundation; Worcester Polytechnic Institute; United Methodist Chancel Church Choir, Agawam; Marshall's Inc.; Immaculate Conception Parish, Salem; St. John the Evangelist Parish Adult Club, North Chelmsford; Topsfield-Boxford Newcomers' Club; St. Francis of Assisi Church, Braintree; Bridgewater-Raynham Citizens Scholarship Foundation; Temple Sinai Couples Club, Swampscott; Temple Shalom of Newton Couples Club; E & P Tours, Ltd.; Att-Texins Recreation Association, Attleboro

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GUEST ARTISTS



Bruce Hangen

Music director and conductor of the Portland (Maine) Symphony, Bruce Hangen was born in Pennsylvania, and raised in Montana. He began his musical education at an early age, studying both piano and cello at age six. During his early teens he became interested in conducting and while in high school formed and conducted his own twenty-five piece dance band and served as a student conductor for all of the school's bands. During that time he attracted the attention of Irwin Hoffman, who was associate conductor of the Chicago Symphony, and with whom Mr. Hangen began his first conducting studies.

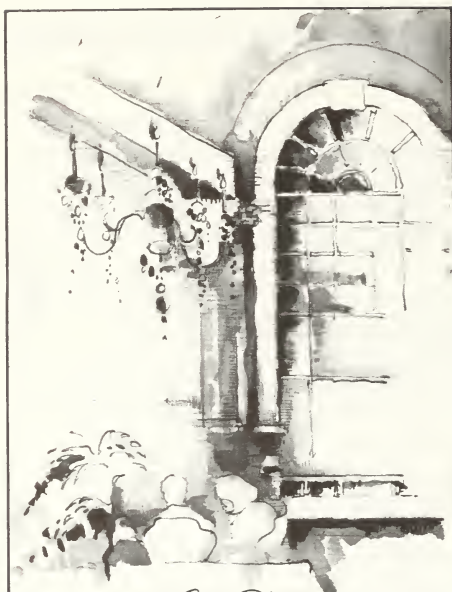
Mr. Hangen majored in conducting

and received his bachelor's degree from the Eastman School of Music where he studied with Laszlo Halasz, Willis Page, and Walter Hendl. During the summer months he served as assistant conductor of the Colorado Philharmonic. Later while earning his post-graduate degree in musicology, Mr. Hangen was appointed to the Eastman faculty as conductor-in-residence, and was assistant conductor of the Syracuse Symphony. He was also conducting assistant to Michael Tilson Thomas at the Buffalo Philharmonic.

A conducting fellow at the Berkshire Music Center at Tanglewood, Mr. Hangen studied with Leonard Bernstein, Seiji Ozawa, Gunther Schuller, Michael Tilson Thomas, and Bruno Maderna, and in 1972 was the winner of the Music Center's conducting prize.

Formerly associate conductor of the Denver Symphony Orchestra, Mr. Hangen has a keen interest in young people which has led to his frequent appearances as conductor of youth orchestras and college ensembles. He is also responsible for initiating many youth- and family-oriented activities in the Denver area including high school concerto competitions, student lecture series, summer park concerts and state-wide tours. He was also the chief conductor and organizer of the Denver Symphony's continuing college in-residency program.

For a biography of Pamela Mia Paul please see page 43.



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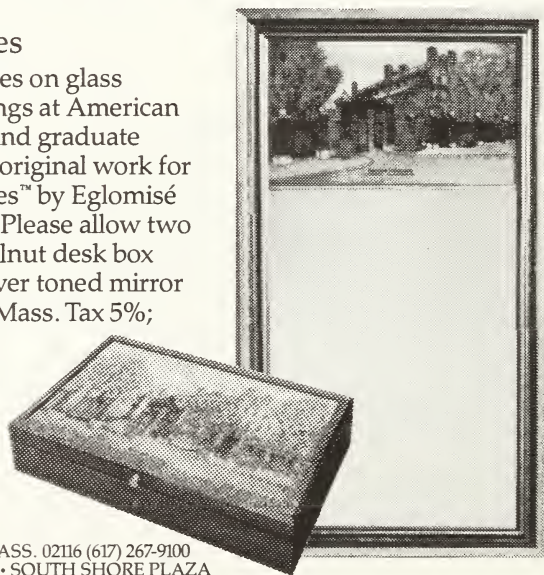
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Monday evening, June 11, 1984 at 8
BRUCE HANGEN conducting
AMERICAN PUBLIC POWER ASSOCIATION NIGHT

Galop from <i>Moscow Cheremushky</i>	Shostakovich
Overture to <i>Egmont</i> , Op. 84	Beethoven
Waltz from <i>Serenade for Strings</i>	Tchaikovsky
Three Dances from <i>The Three-Cornered Hat</i>	Falla
The Neighbors	
The Miller's Dance	
Final Dance	

INTERMISSION

Concerto in G for piano and orchestra	Ravel
Allegramente	
Adagio assai	
Presto	
PAMELA MIA PAUL	

INTERMISSION

There's No Business Like Show Business, from <i>Annie Get Your Gun</i>	Berlin-Stevens
Selections from <i>Carousel</i>	Rodgers-Anderson
What's the Use of Wond'rin?—Waltz—If I Loved You—June is Bustin' Out All Over	
Theme from <i>Moulin Rouge</i>	Auric-Engvick
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train— Mood Indigo—It Don't Mean a Thing	

Among those present: The Engineers Club of Boston; Automotive Warehouse Distributors Association, Inc.; Pentucket Junior High School, West Newbury, MA; Englewood Cliffs Public Schools, Englewood Cliffs, NJ; Magnavox; 1000 Southern Artery Senior Citizens Center, Quincy

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GUEST ARTISTS

For a biography of Bruce Hangen please see page 39.



Pamela Mia Paul

Voted one of the country's Outstanding Young Artists by *Musical America* magazine in 1980, Pamela Mia Paul has won acclaim as a recitalist as well as an orchestral soloist. In this country she has appeared as soloist with the Boston Pops and the Detroit, Pittsburgh, Minnesota, St. Louis, Long Island, and Connecticut symphony orchestras, and has been soloist with the Irish RTE Symphony, the Orff Symphony in Vienna, and the Hamburg Symphony in Germany. Ms. Paul has performed in New York City concert hall, the National Gallery and Phillips Gallery in Washington, D.C. as well as in concert halls in the South and the Mid-West. In June of 1981 she made her first visit to China, playing recitals in several cities as well as conducting master classes in Nanjing.

A native of Long Island, New York, Ms. Paul studied at the Juilliard School

of Music earning her doctorate in music in 1975. She won many prizes while attending Juilliard and was a major prize-winner at the Geneva International Music Competition including the prestigious Edgar Willems Prize for the best interpretation of Chopin. She is now Artist-in-Residence and head of the Piano Department at the St. Louis Conservatory of Music in Missouri. In addition she is performing chamber music with members of the St. Louis Symphony and is a regular member of "For the Love of Music," a New York City based chamber group which gives a series of concerts annually.

Ms. Paul made her recital debut at the age of nine and as a teenager appeared with many orchestras including New York's Little Orchestra, the Pro Arte Orchestra, the Brooklyn Philharmonic, the Caramoor Festival Orchestra, and the Toledo Symphony. She also appeared on television with Jack Paar, Leonard Bernstein and the New York Philharmonic, and on an ABC Television special with Arthur Fiedler.

Among the many awards Ms. Paul has won in past years are the Morris Loeb Fund Prize at the Juilliard School, the Fauré Medal from the Marguerite Long International Piano Competition, and the Maryland International Piano Competition.

Ms. Paul made her New York City recital debut in 1973, her European debut with the Vienna Symphony in 1972 and her London debut in 1976. She gave a most successful recital at Alice Tully Hall in November 1979 and returns to Austria, Germany and Switzerland for performances annually.

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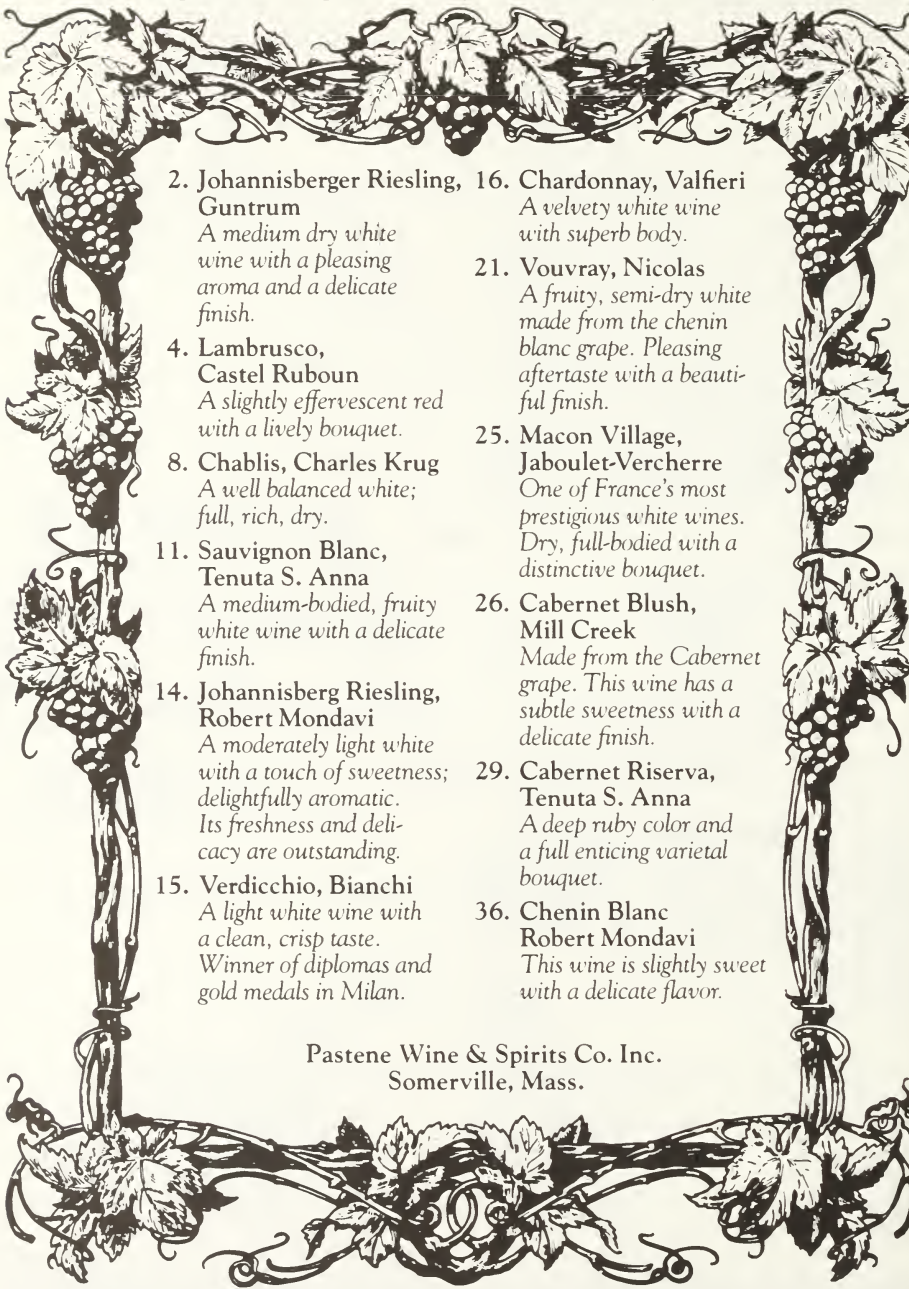
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3	Le Domaine Cold Duck, Almadén	\$ 9.00		6	Gancia Asti Spumante	\$16.00	
9	Paul Masson Brut	14.00			NEW YORK STATE		
51	Blanc de Blanc, Almadén	16.00		5	Great Western Extra Dry	14.00	8.00
	FRANCE						
28	Le Duc Brut, Blanc de Blanc	14.50					
30	Taittinger, Brut La Francaise	39.00	21.50				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
47	Pinot Blanc, Klosterkeller Siegendorf	\$ 7.50		21	Vouvray, Nicolas	\$9.50	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
	CALIFORNIA				ITALY		
8	Chablis, Charles Krug	7.50	4.50	11	Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
33	Rhine, Taylor California Cellars	6.50			GERMANY		
36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
59	Boston Symphony Chardonnay	11.00		18	Bernkastel Riesling, The Bishop of Riesling	9.00	
					NEW YORK STATE		
				32	Taylor Chablis	6.00	
					PORTUGAL		
				34	Lancer's Vinno Branco	8.50	5.00

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50		40	Beaujolais Villages, Louis Jadot	\$10.50	6.50
	CALIFORNIA				ITALY		
35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
53	Zinfandel, Almadén	7.50		29	Cabernet Riserva, Tenuta S. Anna	9.50	
60	B.S.O. Cabernet Sauvignon	10.50					

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Light Rose, Taylor California Cellars	\$ 6.50		39	Lake Country Pink, Taylor	\$6.00	
26	Cabernet Blush, Mill Creek	10.00			PORTUGAL		
				50	Lancer's Vin Rose	8.50	5.00

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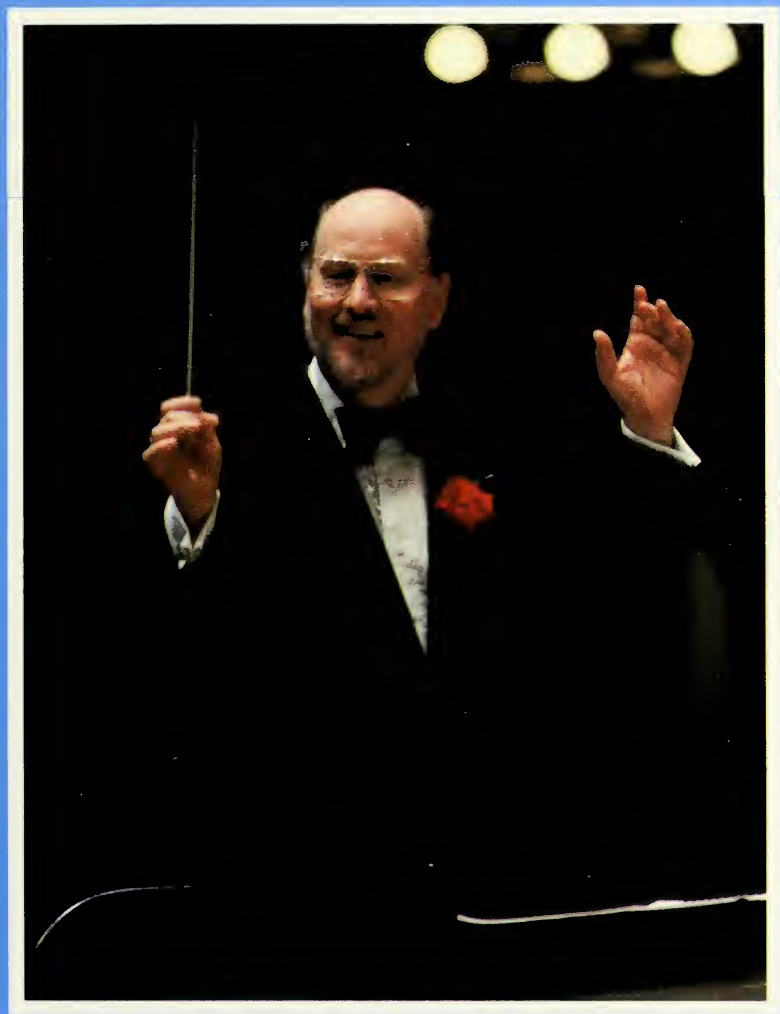
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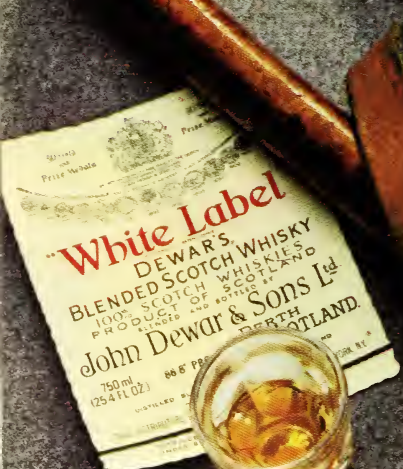
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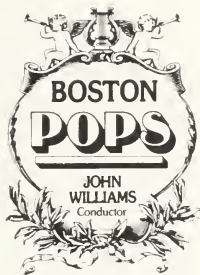


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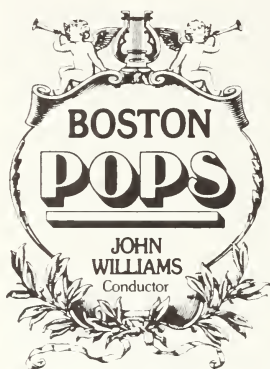
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Leone Buyse

Fenwick Smith

Piccolo

Lois Schaefer

Oboes

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Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo

Peter Hadcock

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero

Roland Small

Contrabassoon

Richard Plaster

Horns

Richard Sebring

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Charles Daval

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, to be released later this month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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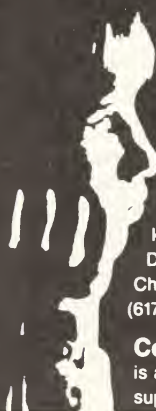
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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

PHILIPS

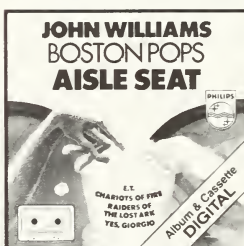
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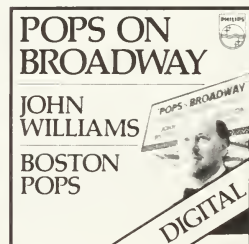
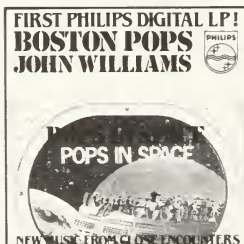
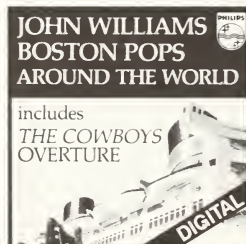
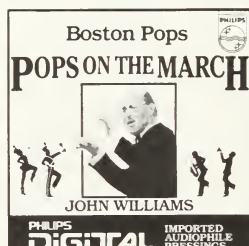
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NOTES ON THE MUSIC

OVERTURE TO THE SCHOOL FOR SCANDAL

Samuel Barber (1910-1981)

During the summer of 1931, Barber, then still a student at the Curtis Institute, lived with relatives of his fellow student Gian-Carlo Menotti in the village of Cadegliano on the Italian side of Lake Lugano. From there the two budding composers traveled occasionally to Gressoney for sessions with Rosario Scalero, who in the winter was their composition teacher in Philadelphia. As Barber reticently wrote to his parents, "Our lessons went well, and my idea for a new orchestra piece got by." This idea that "got by" turned into his earliest orchestral work to be published and performed, a sprightly overture with a title drawn from the lively Restoration comedy of Sheridan. The composer admitted that the music was only "suggested by" the comedy and was not an attempt to depict the characters or the plot. Barber was in those days a great admirer of Brahms, whose pensive and rather pessimistic world view he shared. When he began *The School for Scandal* Overture, he mentioned to Menotti that he was going to try something that even Brahms couldn't do—compose a *real* scherzo. Menotti has recently recalled that Barber worked very hard to achieve the brilliant "light" quality of this score, though the listener will be hard put to find any strain. Barber's essentially lyrical approach to composition is already fully evident in this bubbly score.

A TRIBUTE TO FRED ASTAIRE

arr. Alexander Courage (b. 1919)

Both on Broadway and in Hollywood, composers knew that if Fred Astaire was going to sing (and, of course, dance) one of their songs, they could take risks with an unusual phrasing or rhythm and be confident that the superbly musical Astaire could handle it with aplomb. George and Ira Gershwin enjoyed their earliest major Broadway successes with shows featuring Fred and his sister Adele (*Lady Be Good*, *Funny Face*). And when Fred went to Hollywood in the '30s, the major songwriters who provided the scores for his films had similar success. Though Astaire always modestly insisted that he was only a dancer who sang a little, his impeccable phrasing and diction carried many imaginative and daring songs to wide popularity, while his dancing left audiences as amazed as they were delighted. Alexander Courage's medley provides a survey of five songs associated with Astaire from the Hollywood years via the pens of five different composers. *Top Hat* (1935) was the first film in which Ginger Rogers was featured as Astaire's partner, and it sported a brilliant Irving Berlin score; the title tune was designed to highlight the standard Astaire costume—"top hat, white tie, and tails." "The Carioca" was Astaire's big number with Ginger Rogers in the Vincent Youmans score of *Flying Down to Rio* (1933); this was the first film in which the two were paired together, though she was not yet featured. Howard Dietz and Arthur Schwartz wrote one of their all-time biggest hits, "Dancing in the dark," for the 1931 Broadway revue *The Bandwagon*; Astaire returned to it (with Cyd Charisse as his partner) in the 1953 film version, which sported a new screenplay by Betty Comden and Adolph Green. "I won't dance" was added by Jerome Kern for the film version of his Broadway show

Roberta. In response to a request from Astaire, Kern produced one of his sprightliest rhythmic numbers in a score that generally went for lyrical ballads. The 1934 film *The Gay Divorcee* was a very loose adaptation of a Cole Porter show with only a few of Porter's songs retained. One of the interpolations, Con Conrad's "The Continental," became the hit of the year and was awarded the very first Oscar in the song category.

MEN OF THE YORKTOWN, MARCH

John Williams (b. 1932)

The Battle of Midway, fought on 3-4 June 1942, has long been recognized as one of the most decisive encounters in the history of naval warfare, blocking Japanese aggression and forcing the enemy into a defensive war almost overnight at a time when Japan had seemed on the verge of controlling the entire Pacific arena. The American aircraft carrier *Yorktown*, scarcely back in combat condition after damage suffered a month earlier during the Battle of the Coral Sea, suffered further heavy damage from Japanese aerial attacks late on the afternoon of 4 June and was fatally torpedoed two days later. John Williams's march, "Men of the Yorktown," is part of his score to the film *Midway*. It is a tribute not only to the gallant men who fought that decisive battle in 1942 but also to the crew of the new *Yorktown*, a nuclear submarine commissioned just this year.

SUITE FROM THE INCREDIBLE FLUTIST

Walter Piston (1894-1976)

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to become part of the crowd greeting the band.

THE BARBER OF SEVILLE OVERTURE

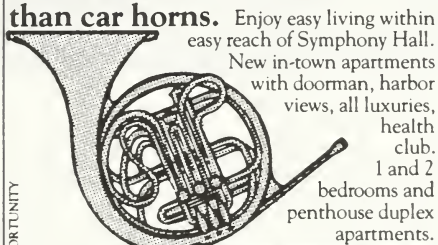
Gioacchino Rossini (1792-1868)

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life in Rome on 15 December 1815 as a notable fiasco, though it recovered soon enough to circle the world and remain with us imperishably.

One of the legends of that catastrophic opening night was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* (as the opera was originally called), threw it out, and instead used an overture that had already served him for *Aureliano in Palmira* (Milan, December 1813) and again for *Elizabeth, Queen of England* (Naples, October 1815). Actually, he probably never wrote the supposed original overture for *The Barber of Seville* (he was notoriously lazy, a fact which he cheerfully admitted). And the overtures to *Aureliano* and *Elizabeth* are not quite identical, though they are different orchestrations of the same piece. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

continued on page 52

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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 12, 1984 at 8

PRESIDENTS AT POPS NIGHT

Olympic Fanfare and Theme WORLD PREMIERE: <i>Commissioned by the Los Angeles Olympic Organizing Committee.</i>	Williams
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<i>School for Scandal</i> Overture	Barber
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"Sing God a Simple Song," from <i>Mass</i>	Bernstein
--	-----------

America, the Dream Goes On TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, CONDUCTOR	Williams
---	----------

INTERMISSION

PETER AND DeWOLFE:
A Special Business Report
Music by Serge Prokofiev
Text by Deborah Trustman

INTERMISSION

Salute to Fred Astaire Top Hat—The Carioca—Dancing in the Dark— I Won't Dance—The Continental	arr. Courage
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Moonlight Serenade	Miller-Hayman
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St. Louis Blues March	Handy-Miller-Hayman
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GUEST ARTISTS



The Tanglewood Festival Chorus, John Oliver Conductor

Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the Tanglewood Festival Chorus has received recognition from conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus

donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood. The chorus has made numerous recordings with the orchestra for Deutsche Grammophon and Philips; for its first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder* and Mahler's Eighth Symphony, the *Symphony of a Thousand*, as well as on the release by John Williams and the Boston Pops, *We Wish You a Merry Christmas*. Nonesuch records has recently released the latest album by Mr. Oliver and the chorus, which includes music by Luigi Dallapiccola and Kurt Weill.

John Oliver is also conductor of the MIT Choral Society, senior lecturer at MIT, and conductor of the John Oliver Chorale, now in its seventh season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World Records.

For a list of the members of the Tanglewood Festival Chorus please see page 51.

References furnished on request



Aspen Music School
and Festival
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo

Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Eugene Ormandy
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
Georg Solti
Michael Tilson Thomas
Beveridge Webster
Earl Wild
John Williams
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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, June 13, 1984 at 8
NAVY NIGHT

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
Overture to <i>Ruslan and Ludmila</i>	Glinka
Suite from the Ballet <i>The Incredible Flutist</i>	Piston
Introduction—Siesta—Hour in the Market Place— Dance of the Vendors—Entrance of the Customers— Tango of the Merchants' Daughters—Arrival of the Circus—Solo of the Flutist—Minuet—Spanish Waltz— Siciliano—Polka Finale	

INTERMISSION

Galop from <i>Moscow Cheremushky</i>	Shostakovich
Premiere Rhapsody for clarinet and orchestra WENDI ALLEN HATTON	Debussy
Rumanian Rhapsody No. 1 in A, Op. 11	Enesco

INTERMISSION

Presentations will be made during intermission.

Men of the Yorktown March, from <i>Midway</i> Dedicated to the crew of the <i>Yorktown</i>	Williams
Selections from <i>Girl Crazy</i> I Got Rhythm—Embraceable You—Bidin' My Time— But Not for Me—I Got Rhythm (<i>reprise</i>)	Gershwin-Anderson
Moon River, from <i>Breakfast at Tiffany's</i>	Mancini-Hayman
Doodletown Fifers	Sauter/Finnegan-May
A Salute to the Armed Forces	arr. Bodge

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GUEST ARTIST



Wendi Allen Hatton

Musician First Class Wendi Allen Hatton is a clarinet instrumentalist with the United States Navy Band in Washington, D.C. and is the twelfth Navy Band soloist to appear as part of Navy Night at Pops.

A native of Riverside, California, Ms. Hatton began her musical studies on the piano at the age of five, and took up the clarinet three years later. While a student at Arundel Senior High School in Gambrills, Maryland, she was a clarinet and saxophone instrumentalist in the school's concert and jazz ensembles. After graduation in 1975, she attended the University of Maryland in College Park where she received her bachelor's degree from the Peabody Conservatory of Music in Baltimore in May of 1981.

In 1974, Musician Hatton was the winner of the John Phillip Sousa Award

for outstanding high school band student, and the following year was the winner of the Anne Arundel County Young Soloists Competition. In addition, she was a finalist in the 1979 National Symphony Young Soloists Competition, and in 1983 received an honorable mention for her performance at the Barnes of Wolftrap's Brahms' 150th Birthday Soloist Competition in Vienna, Virginia.

Musician Hatton has studied with Alan Balter, assistant conductor of the Baltimore Symphony; Ignatious Genusa, a member of the faculty at the Peabody Conservatory and former principal clarinetist of the Chicago Symphony; and Robert Genovese, assistant principal clarinetist of the National Symphony.

In 1982, Musician Hatton served as conductor of the District of Columbia Youth Orchestra Clarinet Choir, and she has performed with the Annapolis Choral Society in Maryland. In addition she serves as principal clarinetist with the Annapolis Opera Company. After receiving basic training at the Naval Training Center in Orlando, Florida, Ms. Hatton joined the Navy Band in September 1980. Since then she has served as clarinet instrumentalist with the Concert Band, which is the largest of the Navy Band's seven performing units. She is also a member of the band's Clarinet Trio.

Musician Hatton is married to Musician First Class Orin T. Hatton, a saxophone instrumentalist with the Navy Band.



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PROGRAM

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Thursday evening, June 14, 1984 at 8
HARRY ELLIS DICKSON conducting
NORTHEASTERN UNIVERSITY NIGHT

The Thunderer March	Sousa
Overture to <i>The Barber of Seville</i>	Rossini
Meditation from <i>Thaïs</i> EMANUEL BOROK, violin	Massenet
Wine, Women and Song Waltzes	Strauss

INTERMISSION

<i>Fingal's Cave</i> Overture, Op. 26	Mendelssohn
Concerto No. 1 in G minor for piano and orchestra, Op. 25 Molto allegro con fuoco Andante Presto MYRON ROMANUL	Mendelssohn

INTERMISSION

All Hail Northeastern
Northeastern University Alma Mater

Selections from <i>La Cage aux folles</i> We Are What We Are— <i>La Cage aux folles</i> — Song on the Sand—The Best of Times	Herman-Hayman
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Sunrise Serenade	Carle-Miller-Hayman
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Sing, Sing, Sing	Goodman-Hyman
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GUEST ARTISTS



Emanuel Borok

Emanuel Borok was born in Russia in 1944. He received his early musical training at the Darzinya Music School in Riga Latvia, where he studied under Vladimir Sturestep, who later taught Gidon Kremer.

Mr. Borok joined the orchestra of the Bolshoi Theatre in 1969 and two years later won the competition for the assistant concertmaster position of the Moscow Philharmonic; at the same time, he became a member of the Moscow Philharmonic String Quartet. In 1973, Mr. Borok emigrated to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra. In 1974 he came to the

United States, and he successfully auditioned that April for the assistant concertmaster position of the Boston Symphony, joining the orchestra for the 1975 Tanglewood season.

As assistant concertmaster of the Boston Symphony, Mr. Borok is also concertmaster of the Boston Pops, with which he has performed as soloist on many occasions; in January 1980 he was soloist with the Pops at Carnegie Hall in the orchestra's first concert with then newly-appointed Pops conductor John Williams. In December 1981 Emanuel Borok and John Williams performed in a special recital marking Mr. Williams' debut as a pianist in the Boston area.

Mr. Borok is also an active recitalist, and he has recorded for Advent Records. On the Sine Qua Non record label, he is soloist in Vivaldi's "Four Seasons" with the Cambridge Chamber Orchestra under Rolf Smedvig, and he has recorded the Shostakovich Violin Sonata with pianist Tatiana Yampolsky. Mr. Borok recently performed a Bach double concerto with Yehudi Menuhin here in Symphony Hall, and he is featured on the John Williams/Boston Pops release on Philips, "Pops on Broadway." Mr. Borok is in the 1980 edition of "Who's Who in America" and the most recent edition of "Who's Who in the World."

For a biography of Myron Romanul please see page 35.



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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 15, 1984 at 8

Overture to *Ruslan and Ludmila*

Glinka

Jeux d'enfants (Children's Games), Op. 22

Bizet

March (Trumpet and Drum)—Berceuse (The Doll)—

Impromptu (The Top)—Duo (Little Husband, Little Wife)—

Galop (The Ball)

Procession of Bacchus, from *Sylvia*

Delibes

INTERMISSION

Richard Rodgers Waltzes

arr. Anderson

Presenting

JESSYE NORMAN

I Love You

Porter/Courage

I'm Old Fashioned

Kern/Courage

In the Still of the Night

Porter/Reisman

Selections from *'Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—

But Not for Me—I Got Rhythm (*reprise*)

INTERMISSION

Bernstein on Broadway

arr. Ramin

New York, New York, from *On The Town*—Lonely Town,

from *On The Town*—America, from *West Side Story*

Presenting

JESSYE NORMAN

Love Walked In

Gershwin/Hyman

The Sleepin' Bee

Arlen/Williams

With A Song in My Heart

Rodgers/Courage

Begin the Beguine

Porter-May

Swing, Swing, Swing

Williams

Among those present: Stone & Webster Engineering Corp.; Liberty Mutual Insurance Co.; Bank of Boston; Boston Skidmore & Trinity College Clubs; Analytical Systems Engineering Corporation; State University of New York at Albany; Ursuline Academy, Dedham; Belmont Education Association; A.W. Mayer Co., Inc.; Boston Consulting Group, Inc.; Bucknell Club of Boston; Sons of Norway, North Star Lodge; The First Congregational Church, Boxford; The Women's Dental Society of Massachusetts

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J. J. Hawes, circa 1870



Jessye Norman

In the span of a few short years, soprano Jessye Norman has established herself as one of the supreme artists of our day. Ms. Norman conquered the Metropolitan Opera this fall, making her debut on opening night of the Met's 100th anniversary season as Cassandra in Berlioz's *Les Troyens* and bringing her operatic presence, well-known in Europe, to New York for the first time. Born in Augusta, Georgia, Ms. Norman studied with Carolyn Grant at Howard University in Washington, D.C., with Alice Duschak at the Peabody Conservatory in Baltimore, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan. In 1982, Howard University conferred an honorary Doctor of Music degree on its illustrious graduate. Ms. Norman now makes her home in London, where she sings and records frequently, and from where she makes her forays to the musical capitals of the world.

Ms. Norman made her operatic debut in December 1969 at the Deutsche Oper, Berlin. With Riccardo Muti con-

ducting, she made her debut at Florence's Teatro Comunale in 1970 and at the opening of the Maggio Musicale, Florence, the year after. Berlin mounted a new production of *Aida* for her in 1972, Claudio Abbado conducting; that role served as the vehicle for her La Scala debut in April of that year also with Abbado, and for her American operatic debut at the Hollywood Bowl that summer in a concert performance with James Levine. Sir Colin Davis introduced Ms. Norman to Boston Symphony audiences at Tanglewood in 1972; in January 1973 she was invited to make her New York recital debut on the roster of "Great Performers at Lincoln Center."

Ms. Norman has performed at virtually all of the world's major music festivals. Her extensive recordings for Philips, Angel, EMI, Columbia, Deutsche Grammophon, and Orfeo records have received international awards, and she is in demand with every conductor and great orchestra in the world. Ms. Norman was chosen "Musician of the Year" by High Fidelity/Musical America, and she appeared on the cover of their 1982 International Directory of the Performing Arts. Since her first Boston Symphony appearance at Tanglewood in 1972, Ms. Norman had been a frequent and welcome guest with the orchestra under conductors Seiji Ozawa and Sir Colin Davis. She may be heard on the Philips recording of Schoenberg's *Gurrelieder* taped live by the Boston Symphony and Seiji Ozawa in Symphony Hall, and her 1978 Tanglewood performance with Jon Vickers of Wagner's *Die Walküre*, Act I, was issued on record as a BSO Marathon fundraising premium. Her appearances this month with John Williams are her first with the Boston Pops. She will also be recording with Mr. Williams and the Pops for Philips records.

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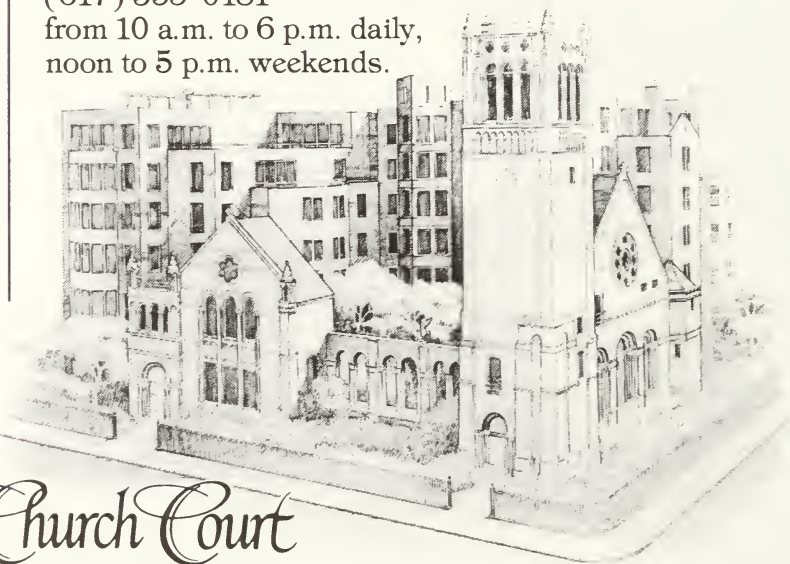
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PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 16, 1984 at 8

Coronation March, from *Le Prophète* Meyerbeer

Jeux d'enfants (Children's Games), Op. 22 Bizet
March (Trumpet and Drum)—Berceuse (The Doll)
Impromptu (The Top)—Duo (Little Husband, Little Wife)—
Galop (The Ball)

Overture to *Raymond* Thomas

INTERMISSION

Concerto in D for violin and orchestra, Op. 35 Tchaikovsky
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo
EMANUEL BOROK

INTERMISSION

Put on a Happy Face, from *Bye, Bye Birdie* Adams-Hayman

Bernstein on Broadway arr. Ramin
New York, New York, from *On the Town*—Lonely Town,
from *On the Town*—America, from *West Side Story*

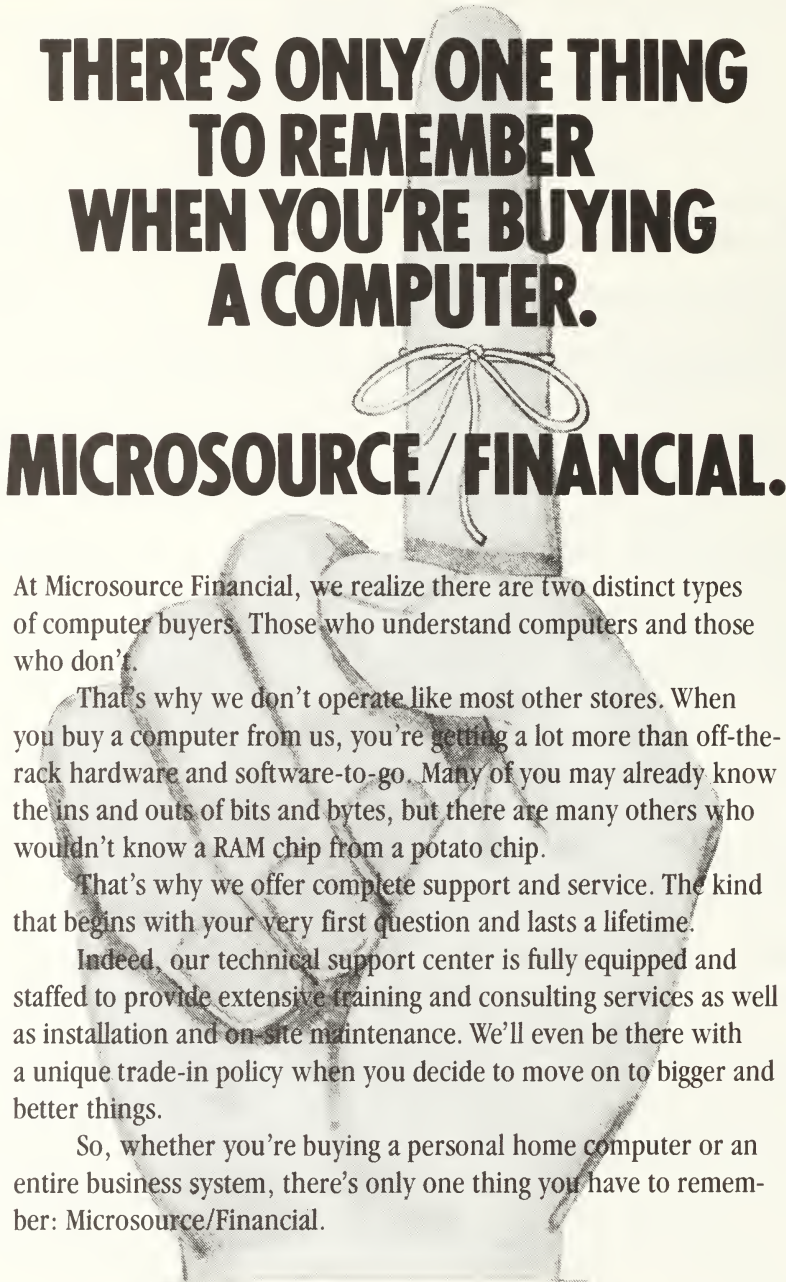
Theme from *Moulin Rouge* Auric-Engvick

The Raiders of the Lost Ark March Williams

Among those present: Shawmut Corporation; University of Vermont, St. Michael's College; Temple Tifereth Israel Social Club, Winthrop; Jewish Memorial Hospital Evening Auxiliary; East Longmeadow High School Concert Band and Honor Society, East Longmeadow, MA; The Analytic Sciences Corporation; Foster Grant/American Hoechst Recreation Program; GTE Laboratories, Inc.; Morton Thiokol, Inc., Ventron Division; Temple Beth Am Sisterhood & Brotherhood, Framingham; Lions Club of Millis & Medway; Faith Lutheran Church, Andover; Unitarian-Universalist First Parish, Canton; Stephens College Alumni Club of New England; Yankee Holidays, Inc., Salisbury-Bloomington Group; Massachusetts Eye and Ear Infirmary; Milford Couples Club; Orono High School Music Department, Orono, ME; Temple Judea of Stoneham.

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GUEST ARTISTS

For a biography of Emanuel Borok please see page 27.



Myron Romanul

Myron Romanul made his debut as a piano soloist with members of the Boston Symphony Orchestra at the age of eleven as winner of the Harry Dubbs Memorial Award. Since then he has appeared as soloist in over two hundred performances with the Boston Pops Orchestra, and other symphony orchestras including Denver, Indianapolis, Baltimore, Dallas, the National Symphony and the National Symphony of Ecuador.

As original pianist of the New England Conservatory Ragtime Ensem-

ble, he performed at major music festivals in the United States and Europe, and was featured on Angel Records' *Scott Joplin: The Red Back Book* which won the 1973 Grammy Award for Best Classical Chamber Music Performance. Active in chamber music both as pianist and cimbalist, he performed in concerts with the Chamber Music Society of Lincoln Center, Speculum Musicae, Boston Symphony Chamber Players, Kneisel Hall Artist Faculty, and Da Capo Chamber Players. With his three brothers he formed the Romanul Chamber Players, a piano quartet which performed extensively, and was the winner of the 1980 international chamber music competition Jeunesses Musicales in Belgrade, Yugoslavia.

He founded and directed the Romanul Concert Orchestra, and is presently assistant conductor of the Boston Lyric Opera and the Central Massachusetts Symphony Orchestra. He appeared as guest conductor of the Boston Ballet, Boston Repertory Ballet, Pro Arte Chamber Orchestra, and Brockton Symphony Orchestra. In 1983 he conducted the New England premiere of Peter Maxwell Davies' opera for children, *Cinderella*.

He is on the faculties of Kneisel Hall and the Longy School of Music.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 17, 1984 at 7:30

HARRY ELLIS DICKSON conducting

NEW ENGLAND ISRAEL HISTADRUT NIGHT

Coronation March	Tchaikovsky
Overture to <i>La gazza ladra</i>	Rossini
Eili, Eili BRUCE HALL, trumpet	arr. Jacchia
Three Dances from <i>The Bartered Bride</i> Polka—Furiant—Dance of the Comedians	Smetana

INTERMISSION

Concerto in E minor for violin and orchestra, Op. 64 Allegro molto appassionato Andante Allegretto non troppo ALEXANDER ROMANUL	Mendelssohn
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INTERMISSION

Hatikvah
The Star Spangled Banner

Selections from <i>La Cage aux folles</i> We Are What We Are— <i>La Cage aux folles</i> — Song on the Sand—The Best of Times	Herman-Hayman
Sunrise Serenade	Miller-Hayman
Sing, Sing, Sing	Goodman-Hyman

Among those present: AMIT Women; St. Joseph's Church of Wakefield; Temple Bna'i Israel, Revere

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GUEST ARTISTS



Bruce Hall

Bruce Hall attended the Interlochen Arts Academy where he graduated with

honors and received the Young Artist Award. He continued his studies at the New England Conservatory as a student of Robert Nagel.

After graduating with a Bachelor of Music Degree, Mr. Hall moved to Tel Aviv, Israel, where he was a member of the Israel Chamber Orchestra. Since his return to the United States he has attended the Fellowship program at Tanglewood.

Currently a member of the Boston Pops Esplanade Orchestra, Mr. Hall also performs with the Boston Ballet Orchestra, and the Opera Company of Boston, as well as freelancing in the Boston area.



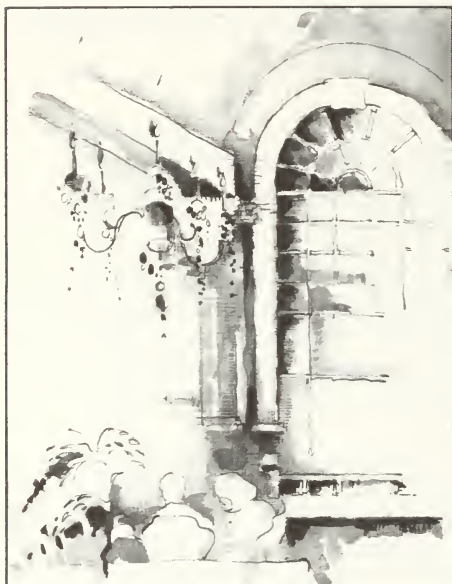
Alexander Romanul

Born in Boston in 1961, Alexander Romanul has studied violin with Alfred Krips, Joseph Silverstein, Ivan Galamian, and Joseph Gingold.

As violinist of the Romanul Chamber

Players, a piano quartet formed with his three older brothers Mr. Romanul performed in several local concert series, and won the 1980 international chamber music competition Jeunesses Musicales in Belgrade, Yugoslavia. He was also the first violinist of the Vuillaume String Quartet which won the Michael Kuttner Graduate String Quartet Fellowship at Indiana University in 1983.

Mr. Romanul made his debut as violin soloist at the age of twelve with the New England Conservatory Orchestra after winning the Harry Dubbs Memorial Award. He has subsequently been a soloist with the National Symphony of Ecuador, the Boston Civic Symphony, the Boston Symphony Youth Concerts and the Boston Pops Orchestra. In 1983 he participated in the Master Class of Nathan Milstein in Zurich, Switzerland.



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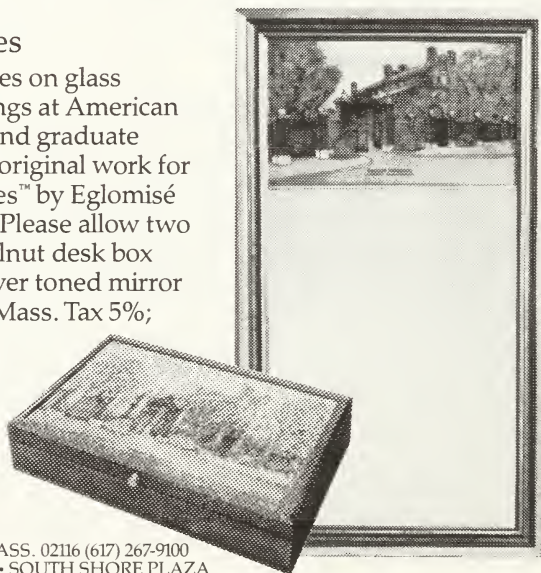
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, June 18, 1984 at 8

KEITH BRION conducting

Light Cavalry Overture Suppé

"Ah, fors e lui" . . . "Sempre libera," from *La traviata* Verdi
CHARLEEN AYERS, soprano

The Pirates of Penzance Sullivan-Sousa

INTERMISSION

Ancient and Honorable Artillery Company March Sousa
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Artillery Company of Massachusetts (1924)

The Bride of the Waves H.L. Clarke
BRUCE HALL, trumpet

Irish Tune from County Derry Grainger

Introduction to Act III of *Lohengrin* Wagner

INTERMISSION

Dance Hilarious, With Pleasure Sousa

The Queen of the Sea Sousa

The Elephant and the Fly Kling
WILLIAM GRASS, piccolo
GARY OFENLOCH, tuba

William Tell Overture Rossini

Among those present: John Hancock Insurance Co., FCA Association; Cape Cod Conservatory; Mt. St. Joseph Academy Alumnae Association; New England Cosmetic Association; Belmont-Beaver Lodge, A.F. & A.M., Belmont; Bingham, Dana & Gould; Plymouth Women's Club.

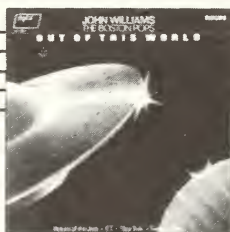
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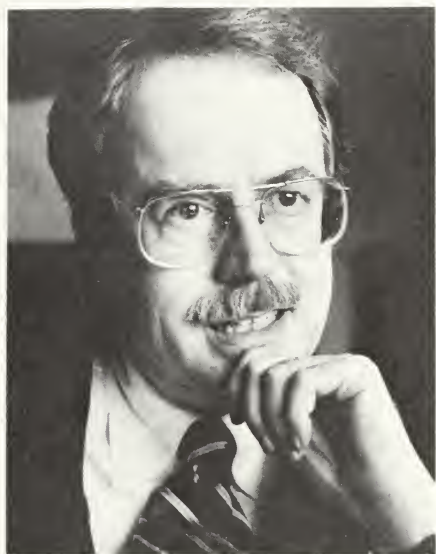
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GUEST ARTISTS



Keith Brion

Former director of the Yale University Band, Keith Brion developed his *Marching Along with Sousa* program in the spring of 1978. In his re-creation of the historical sights and sounds of John Phillip Sousa and his band, Mr. Brion has performed his program in numerous locations including at Carnegie Hall and in a concert that was taped for public television and was broadcast as a July Fourth feature on National Public Radio.

The Sousa program is a fulfillment of Mr. Brion's long-standing ambition to

take a fresh look at America's great musical traditions. The re-creations are the result of extensive research in libraries, newspapers, and museums in addition to interviews with former Sousa band members and the study of old recordings. Mr. Brion's portrayal of John Phillip Sousa's unique personality includes the late composer's conducting mannerisms and re-creations of stage appearances dating from the 1920's. Some of the details include replicas of Sousa's baton and of his U.S. Navy Commander's (Ret.) uniform.

With the New Sousa Band, Mr. Brion has recorded "The Sousa Legacy" Volume I, for Bainbridge Records. Volume II was recorded with the Rochester Philharmonic. Mr. Brion's investigation of the Sousa Band's performance techniques has resulted in the performances of modern editions of Sousa's published orchestral and band music. His unique program has been seen with the orchestras of Atlanta, Baltimore, Chattanooga, Dallas, Hartford, Nashville, and numerous other orchestras, as well as with the National Symphony, the Pittsburgh Symphony, at the Knoxville World's Fair, and at the White House. In December he will conduct his program in a concert and television production with the New Zealand Symphony in Wellington, and in a number of cities throughout the U.S.

For a biography of Charleen Ayers please see page 49.

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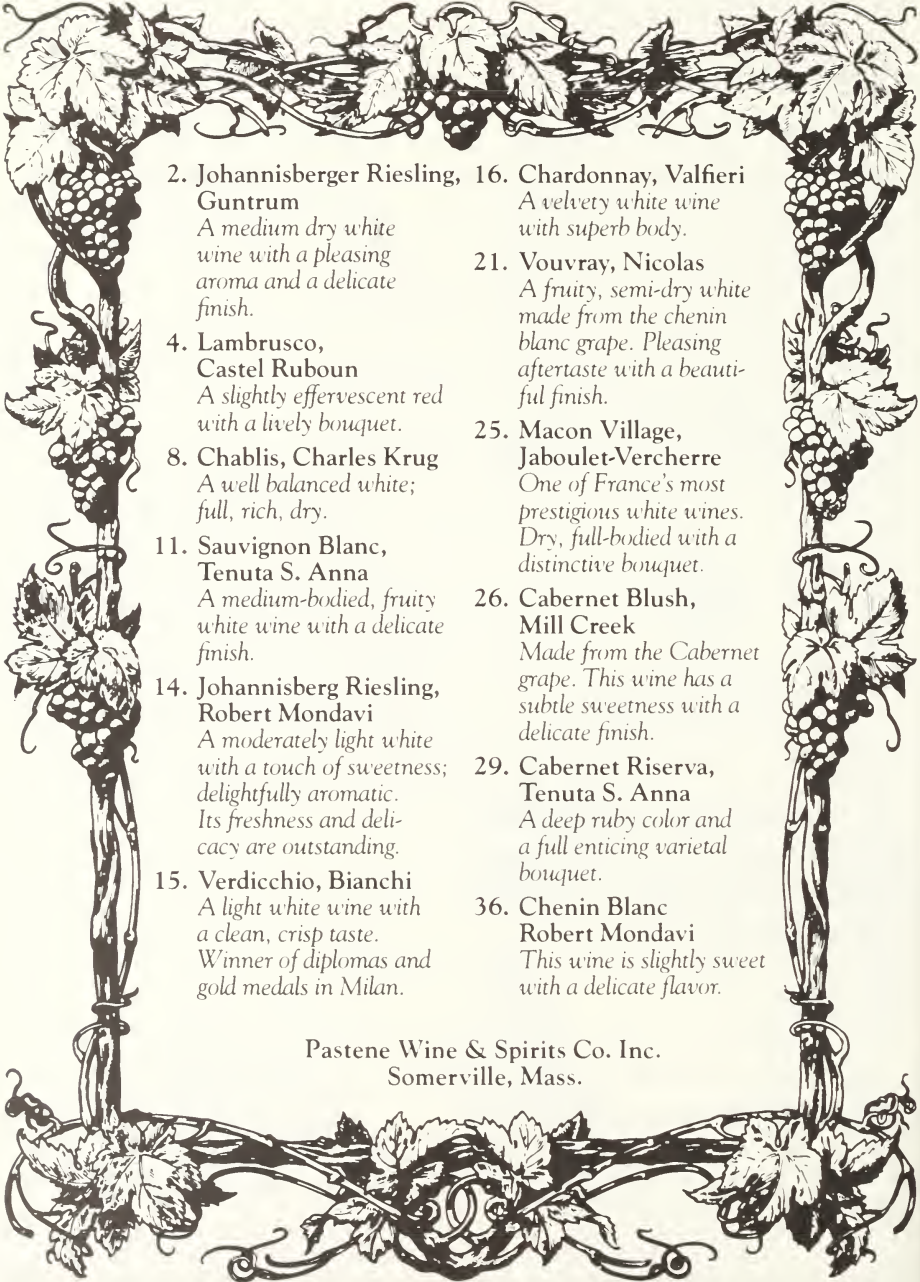
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48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
	CALIFORNIA				ITALY		
8	Chablis, Charles Krug	7.50	4.50	11	Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
33	Rhine, Taylor California Cellars	6.50			GERMANY		
36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
59	Boston Symphony Chardonnay	11.00		18	Bernkastel Riesling, The Bishop of Riesling	9.00	
					NEW YORK STATE		
				32	Taylor Chablis	6.00	
					PORTUGAL		
				34	Lancer's Vinno Branco	8.50	5.00

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50		40	Beaujolais Villages, Louis Jadot	\$10.50	6.50
	CALIFORNIA				ITALY		
35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
53	Zinfandel, Almadén	7.50		29	Cabernet Riserva, Tenuta S. Anna	9.50	
60	B.S.O. Cabernet Sauvignon	10.50					

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Light Rose, Taylor California Cellars	\$ 6.50		39	Lake Country Pink, Taylor	\$6.00	
26	Cabernet Blush, Mill Creek	10.00			PORTUGAL		
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Charleen Ayers

A 1982 graduate of Yale University, where she received her Master of Music degree and was a student of Phyllis Curtin, soprano Charleen Ayers is a past winner of the Metropolitan Opera San Francisco regional auditions.

Ms. Ayers is active in opera, musical comedy and oratorio. Her operatic experience includes roles in *Die Feldermaus*, *Don Pasquale*, *Così fan tutte*, *La Bohème*, and *Sussanah*. She has also appeared as soloist with the Atlanta, Baltimore, Nashville, Oregon, Pittsburgh, Sacramento, Seattle, St. Louis and, Wichita symphonies, as well as with the Buffalo and Kansas City philharmonics, and the National Symphony in Washington, D.C.



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Eve Kornhauser
Patricia Mitchell
Diana Noyes
Jennifer M. Pigg
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Mezzo-sopranos

Maisy Bennett
Christine Billings
Ethel Crawford
Mary A. V. Crimmins
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Evelyn M. Eshleman-Kern
Paula Folkman
Donna Hewitt-Didham
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April Merriam
Vanessa M. Ovian
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Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Donato Bracco
Michael Conran
Reginald Didham
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Richard Bentley
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Henry Magno
Rene A. Miville
Stephen H. Owades
Peter S. Strickland
Howard Wilcox

Sarah Harrington, Manager

Martin Amlin, Rehearsal pianist

NOTES ON THE MUSIC

continued from page 15

LIGHT CAVALRY OVERTURE

Franz von Suppé (1819-1895)

Throughout his long life, Franz von Suppé was one of the busiest theater composers going, turning out a steady supply of overtures, songs, and full scores for plays and operettas in Vienna and elsewhere in the German-speaking world. His delightful one-act *Beautiful Galathea* may be considered the first real Viennese operetta, forerunner of the works of Strauss and Lehar, and his comic opera *Boccaccio* deserves to be much better known than it is. But most of all, Suppé is remembered by most people for a number of overtures which were played by town bands all over Europe and America for the better part of a century. The theater organists who provided the music for the early silent films would have been lacking a good part of their repertory if it had not been for Suppé's overtures. Did a platoon of horsemen ever charge in a silent film without the theater organist slipping into the galloping music from *Light Cavalry*? The advent of the talkies marked the death of that kind of film music, and now we hear *Light Cavalry* only as an isolated overture, separated from the rest of the operetta for which Suppé composed it in 1862.

WILLIAM TELL OVERTURE

Gioacchino Rossini (1792-1868)

Rossini composed his first opera at the age of eighteen; within three years he was Italy's leading opera composer, founder of a style that lasted until Verdi's maturity. His last opera was *William Tell*, composed for Paris in 1829. After that he retired from the operatic world, though he was only thirty-seven years old and had more than half his life left to live. His only compositions during that long period were two large sacred compositions and a number of small, often comic chamber and vocal works. But in the meantime *William Tell* had established the style of the French grand opera just as *Tancredi* had created the conventions of Italian serious opera. The overture to *William Tell*, no doubt Rossini's best-known work, is more famous for some of its sections than for the whole: the pastoral music following the "storm" has been used countless times in animated cartoons, and the final galop, of course, calls into our minds a certain masked man. But the overture as a whole is one of Rossini's most unusual, from its rich, quiet opening for four solo cellos to its lively and rhythmic conclusion; as was almost always the case in Rossini's work, none of the music in the overture appears in the opera itself, but it does nonetheless suggest the natural beauty of Switzerland both in sunshine and storm and the heroic determination of William Tell and his fellow patriots.

—Steven Ledbetter



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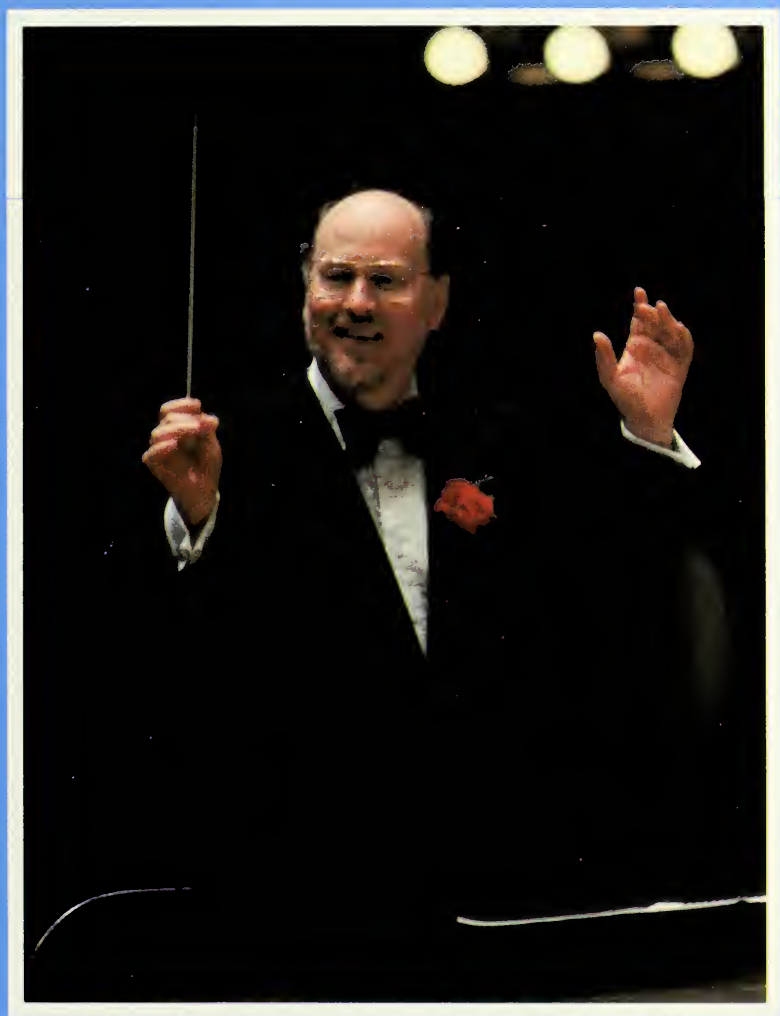
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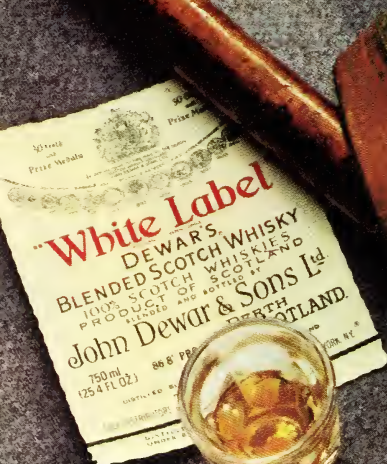
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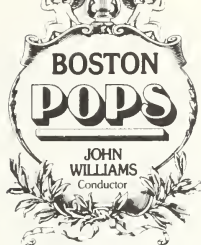
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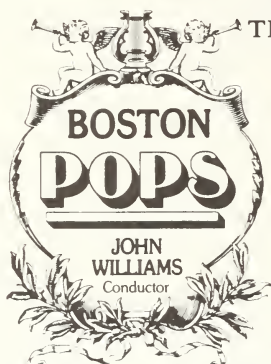
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John Williams
Ann Leathers
Valeria Kuchment
Carol Lieberman
Elliott Markow
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Dianne Pettipaw
Kay Knudsen
Lisa Crockett
Michael Rosenbloom
Gerald Mordis
Jason Meyer
Sandra Kott
Darrow White
Priscilla Hallberg
Lynn Newdome

Violas

Kenneth Stalberg
Roberto Diaz
Endel Kalam
Anne Black
Mary Hadcock
John Englund
Barbara Kroll
Rachel Mahoney

Cellos

Eduard Gulabyan
Miron Yampolsky
David Finch
George Seaman
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Timothy Pitts
Robert Caplin
Anthony Beadle
John Stovall
Justin Locke
Prentice Pilot
Francis Gallagher

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Don Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Sylvia Alimena

Trumpets

Peter Chapman
James Simpson
Bruce Hall
James Tinsley

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Neil Grover

Percussion

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuevo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, which was released last month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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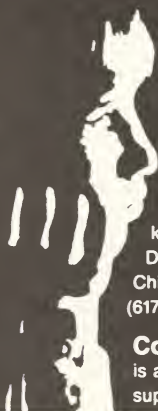
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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

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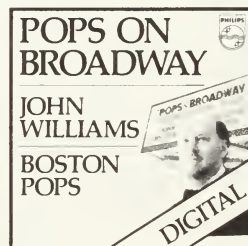
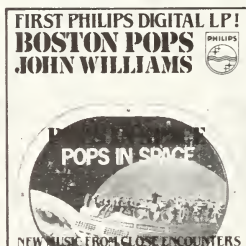
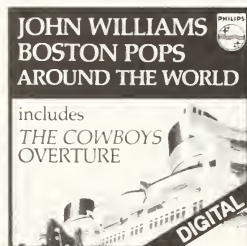
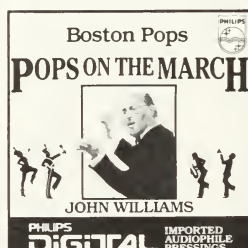
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NOTES ON THE MUSIC

LIGHT CAVALRY OVERTURE

Franz von Suppé (1819-1895)

Throughout his long life, Franz von Suppé was one of the busiest theater composers going, turning out a steady supply of overtures, songs, and full scores for plays and operettas in Vienna and elsewhere in the German-speaking world. His delightful one-act *Beautiful Galathea* may be considered the first real Viennese operetta, forerunner of the works of Strauss and Lehar, and his comic opera *Boccaccio* deserves to be much better known than it is. But most of all, Suppé is remembered by most people for a number of overtures which were played by town bands all over Europe and America for the better part of a century. The theater organists who provided the music for the early silent films would have been lacking a good part of their repertory if it had not been for Suppé's overtures. Did a platoon of horsemen ever charge in a silent film without the theater organist slipping into the galloping music from *Light Cavalry*? The advent of the talkies marked the death of that kind of film music, and now we hear *Light Cavalry* only as an isolated overture, separated from the rest of the operetta for which Suppé composed it in 1862.

THE PIRATES OF PENZANCE

Arthur Sullivan (1842-1900)

Following the wide-spread pirating of *HMS Pinafore* by American theater companies that took advantage of slack copyright laws to cheat the authors out of their royalties, W.S. Gilbert decided that his next operetta would be about pirates and that it would premiere (pointedly!) in America. Since its first performance at the end of 1879, *Pirates* has remained one of the "big three" of the Gilbert and Sullivan operettas. The overture is a potpourri of airs from the show. No one has ever satisfactorily explained why the music for "Come, friends, who plough the sea" came to be known in America as "Hail, hail, the gang's all here." Those words first appeared in print in 1908, and it has been suggested that they were invented during the Spanish-American War by a naval reserve officer in Southern waters, obviously a Gilbert and Sullivan devotee.

WILLIAM TELL OVERTURE

Gioacchino Rossini (1792-1868)

Rossini composed his first opera at the age of eighteen; within three years he was Italy's leading opera composer, founder of a style that lasted until Verdi's maturity. His last opera was *William Tell*, composed for Paris in 1829. After that he retired from the operatic world, though he was only thirty-seven years old and had more than half his life left to live. His only compositions during that long period were two large sacred compositions and a number of small, often comic chamber and vocal works. But in the meantime *William Tell* had established the style of the French grand opera just as *Tancredi* had created the conventions of Italian serious opera. The overture to *William Tell*, no doubt Rossini's best-known work, is more famous for some of its sections than for the

whole: the pastoral music following the "storm" has been used countless times in animated cartoons, and the final galop, of course, calls into our minds a certain masked man. But the overture as a whole is one of Rossini's most unusual, from its rich, quiet opening for four solo cellos to its lively and rhythmic conclusion; as was almost always the case in Rossini's work, none of the music in the overture appears in the opera itself, but it does nonetheless suggest the natural beauty of Switzerland both in sunshine and storm and the heroic determination of William Tell and his fellow patriots.

DONNA DIANA OVERTURE

Emil Nikolaus von Reznicek (1860-1945)

I can never listen to the *Donna Diana* overture without hearing, in my mind's ear, a heart baritone voice calling, "On King! On, you huskies!" Well, that certainly dates my childhood to the days of a popular radio (and then television) series about a Canadian Mounty. But it also indicates how little we remember of the composer Reznicek, since no other work of his is likely to draw any recognition at all. Yet he wrote four symphonies, along with a quantity of other orchestral music, and no fewer than fourteen operas, of which *Donna Diana* is the fourth! It was first produced in Prague, where the composer was working as a military bandmaster, in 1894. Its success was immediate, and the work was performed in a number of theaters throughout Germany. Reznicek himself spent most of his working life in the theater, as conductor and répétiteur, but he never again achieved anything like the success of *Donna Diana*.



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INTERMEZZO FROM *CAVALLERIA RUSTICANA*

Pietro Mascagni (1863-1945)

By his mid-twenties Mascagni had already written three unperformed full-length operas. He composed *Cavalleria Rusticana* (*Rustic Chivalry*) in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

GEORGE M. COHAN MEDLEY

Born into a show-business family, George M. Cohan (1878-1942) was a many-talented man of the theater: singer, dancer, actor, writer, composer, and director. At a time when lush and beautiful European operettas dominated our musical theater, Cohan drew upon the heritage of the Irish immigrants and their theatrical traditions to create a lively and spunky kind of show that avoided the starchy, stereotyped lyrics and dialogue of the operetta and replaced them with normal, slangy, everyday speech. The results rarely pleased the critics, who were much higher-browed than Cohan or his audience, but they had the effect of modernizing the American musical theater and paving the way for the new generation to come: Irving Berlin, Jerome Kern, George Gershwin, and so many others. The medley performed here contains tunes from most of Cohan's major shows. His first big hit, *Little Johnny Jones* (1904), was as advanced and progressive a musical as New York had ever seen. It contained two of Cohan's biggest hits: "Give my regards to Broadway," and "Yankee Doodle Dandy." Two new Cohan shows opened within the space of six weeks in 1906: *New Year's Day* saw the premiere of *45 Minutes from Broadway*, which contained "Mary's a grand old name"; and on Lincoln's birthday *George Washington, Jr.* opened with "You're a grand old flag." *The American Idea* of 1908 contained Cohan's famous spelling song "H-A-double R-I-G-A-N." The latest show represented here, *Little Nellie Kelly* (1922), had two songs that achieved considerable fame, "Nellie Kelly, I love you" and "You remind me of my mother."

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor, which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to excesses of all kinds). The new introduction, which Berlioz christened with the name by which it is now known, was first performed with enormous success in 1844.

continued on page 35

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 19, 1984 at 8

KEITH BRION conducting

Light Cavalry Overture Suppé

"Ah, fors e lui" . . . "Sempre libera," from *La traviata* Verdi
CHARLEEN AYERS, soprano

The Pirates of Penzance Sullivan-Sousa

INTERMISSION

Ancient and Honorable Artillery Company March Sousa
Respectfully dedicated to the Ancient and Honorable
Artillery Company of Massachusetts (1924)

The Bride of the Waves H.L. Clarke
BRUCE HALL, trumpet

Irish Tune from County Derry Grainger

Introduction to Act III of *Lohengrin* Wagner

INTERMISSION

Dance Hilarious, With Pleasure Sousa

The Queen of the Sea Sousa

The Elephant and the Fly Kling
WILLIAM GRASS, piccolo
GARY OFENLOCH, tuba

William Tell Overture Rossini

Among those present: National Multiple Sclerosis Society, Massachusetts Chapter; Veterans Administration; Maple Street Congregational Church of Danvers; Jackson-Mann School; Softech, Inc.; Tremont Temple Baptist Church; The Foxboro Co.; Greater Lynn Garden Club; Lexington Newcomers; The Junior League of Boston Professional Area; First Church of Weymouth; The Framingham Public Library; Sack Theatres Management

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GUEST ARTISTS



Keith Brion

Former director of the Yale University Band, Keith Brion developed his *Marching Along with Sousa* program in the spring of 1978. In his re-creation of the historical sights and sounds of John Philip Sousa and his band, Mr. Brion has performed his program in numerous locations including at Carnegie Hall and in a concert that was taped for public television and was broadcast as a July Fourth feature on National Public Radio.

The Sousa program is a fulfillment of Mr. Brion's long-standing ambition to

take a fresh look at America's great musical traditions. The re-creations are the result of extensive research in libraries, newspapers, and museums in addition to interviews with former Sousa band members and the study of old recordings. Mr. Brion's portrayal of John Philip Sousa's unique personality includes the late composer's conducting mannerisms and re-creations of stage appearances dating from the 1920's. Some of the details include replicas of Sousa's baton and of his U.S. Navy Commander's (Ret.) uniform.

With the New Sousa Band, Mr. Brion has recorded "The Sousa Legacy" Volume I, for Bainbridge Records. Volume II was recorded with the Rochester Philharmonic. Mr. Brion's investigation of the Sousa Band's performance techniques has resulted in the performances of modern editions of Sousa's published orchestral and band music. His unique program has been seen with the orchestras of Atlanta, Baltimore, Chattanooga, Dallas, Hartford, Nashville, and numerous other orchestras, as well as with the National Symphony, the Pittsburgh Symphony, at the Knoxville World's Fair, and at the White House. In December he will conduct his program in a concert and television production with the New Zealand Symphony in Wellington, and in a number of cities throughout the U.S.

For biographies of Charleen Ayers and Bruce Hall please see page 39.

References furnished on request



Aspen Music School
and Festival
Burt Bacharach
David Bar-Illan
Berkshire Music Center
and Festival at Tanglewood
Leonard Bernstein
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Interlochen Arts Academy and
National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo

Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Eugene Ormandy
Seiji Ozawa
Philadelphia Orchestra
André Previn
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 20, 1984 at 8

MAX HOBART conducting

EDISON ELECTRIC INSTITUTE NIGHT

Les Toréadors, from *Carmen* Bizet

Overture to *Donna Diana* Rezníček

Intermezzo from *Cavalleria rusticana* Mascagni

Suite from the ballet *Masquerade* Khachaturian
Waltz—Romance—Galop

INTERMISSION

Concerto No. 1 in B flat minor for piano
and orchestra, Op. 23 Tchaikovsky
Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco
CHRISTOPHER O'RILEY

INTERMISSION

A Salute to MGM's *That's Entertainment* arr. Polster
Trolley Song—The Boy Next Door—Be My Love—
Honeysuckle Rose—Broadway Melody—You Made Me
Love You—San Francisco—Over the Rainbow—On
the Atchison, Topeka, and the Santa Fe—Singin'
in the Rain

Raindrops Keep Fallin' on My Head, from
Butch Cassidy and the Sundance Kid Bacharach-Hayman

George M. Cohan Medley arr. Bodge
Give My Regards to Broadway—Mary's a
Grand Old Name—Nelly Kelly, I Love You—
You're a Grand Old Flag—You Remind Me of
My Mother—Harrigan—Yankee Doodle Dandy

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GUEST ARTISTS



Max Hobart

These concerts mark Max Hobart's second appearance as guest conductor of the Boston Pops Explanade Orchestra. A familiar face to Symphony Hall audiences as a front-stand BSO violinist and assistant concertmaster of the Pops, Mr. Hobart joined the Boston Symphony Orchestra in 1965. During his years with the Pops under Arthur Fiedler he was heard as soloist in live concerts, as well as on radio, television, and recordings; in 1969 he was featured soloist for WCRB Night at the Pops.

Mr. Hobart began violin lessons when he was 6, and at 11 he was invited to join the Burbank Symphony Orchestra as its youngest member. This doubtless planted the seed for his continuing interest in young musicians and civic ensembles. After attending the Univer-

sity of Southern California, where he studied violin with Vera Barstow and conducting with Ingolf Dahl and William Schaeffer, Mr. Hobart played in symphony orchestras in New Orleans, Washington, D.C., and Cleveland before coming to Boston. For the past ten years, he has also turned his energies toward conducting. Throughout this time he has been music director of the North Shore Philharmonic. He has also been conductor of the New Hampshire Philharmonic and the Boston University Repertory Orchestra, and he is currently conductor of the Boston Conservatory of Music Symphony Orchestra and the Civic Symphony Orchestra of Boston.

Mr. Hobart is second violinist of the Boston Symphony Chamber Players, in which capacity he has toured and recorded with that group. His professional touring activities have taken him throughout the United States, Canada, Europe, Japan, the Soviet Union, China, and every country in South America. During the summer he coaches chamber music and string sectionals as a Berkshire Music Center faculty member at Tanglewood.

Boston Pops Conductor John Williams has shown an active interest in Max Hobart's conducting career. Mr. Williams's *Fanfare for a Festive Occasion* was dedicated to Max Hobart and given its world premiere performance by Mr. Hobart and the Civic Symphony Orchestra of Boston on November 14, 1980.

For a biography of Christopher O'Riley please see page 27.



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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 21, 1984 at 8

MAX HOBART conducting

Les Toréadors, from <i>Carmen</i>	Bizet
Overture to <i>Donna Diana</i>	Rezniček
Intermezzo from <i>Cavalleria rusticana</i>	Mascagni
Suite from the ballet <i>Masquerade</i>	Khachaturian
Waltz—Romance—Galop	

INTERMISSION

Concerto No. 1 in B flat minor for piano and orchestra, Op. 23	Tchaikovsky
Allegro non troppo e molto maestoso	
Andante semplice	
Allegro con fuoco	
CHRISTOPHER O'RILEY	

INTERMISSION

A Salute to MGM's <i>That's Entertainment</i>	arr. Polster
Trolley Song—The Boy Next Door—Be My Love— Honeysuckle Rose—Broadway Melody—You Made Me Love You—San Francisco—Over the Rainbow—On the Atchison, Topeka, and the Santa Fe—Singin' in the Rain	

Raindrops Keep Fallin' on My Head, from <i>Butch Cassidy and the Sundance Kid</i>	Bacharach-Hayman
--	------------------

George M. Cohan Medley	arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—Nelly Kelly, I Love You—You're a Grand Old Flag—You Remind Me of My Mother— Harrigan—Yankee Doodle Dandy	

Among those present: Boston Insurance Center, Inc.; Northeastern University
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Bournewood Hospital Centennial; The Children's Hospital; Boston Middlebury
Alumni Association; Trinity College, D.C.; Boston Alumnae Club; Algonquin Club;
CNA Insurance Companies; One Hundred Club of Massachusetts; Quequechan
Club; Automatix, Inc.; Christian College Consortium Institute; Winchester
Hospital; Lexington Council on Aging; St. Anne's Guild

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GUEST ARTISTS

For a biography of Max Hobart please see page 23.



Christopher O'Riley

Pianist Christopher O'Riley is a graduate of the New England Conservatory of Music where he studied with Russell Sherman. The recipient of numerous awards, Mr. O'Riley received one of Lincoln Center's Avery Fisher Career Grants and the Philip M. Faucett Prize of Young Concert Artists—both given in recognition of his outstanding abilities and accomplishments. The Faucett prize consists of a recital at Lincoln Center's Alice Tully Hall and a solo recording debut for Musical Heritage Society to be released this fall. Mr. O'Riley has taken top prizes in important competitions including the Montreal International Competition, the Busoni Competition, the Leeds Competition, the Van Cliburn International Competition, and has also won the Pro Musicis Award. In 1981 he was selected to participate in Affiliate Artists' Xerox Pianists Program.

Mr. O'Riley has appeared as soloist with orchestras including the Boston Pops Orchestra, the New Haven, Pittsburgh, San Francisco, St. Louis, and Tuscon symphonies, the New Pittsburgh Chamber Orchestra, the Minnesota Orchestra, and the Philharmonia of London. He is scheduled to appear with the Philadelphia Orchestra during the 1984-85 season. He has given highly acclaimed recitals in the Young Concert Artists Series in New York, at the Kennedy Center in Washington, D.C., and at Jordan Hall and the Gardner Museum in Boston. He has also appeared for the Van Cliburn Council in Fort Worth, on the Great Performers Series in New Haven, Connecticut, at the Phillips Collection in Washington, D.C., and in colleges and universities across the country.

A versatile artist, Mr. O'Riley performs a wide range of repertoire. He was a member of Gunther Schuller's Contemporary Music Ensemble at the New England Conservatory, playing many world premieres as well as standard works of 20th century music. A Fellow at the Berkshire Music Center at Tanglewood for two years, Mr. O'Riley was twice the winner of the C.D. Jackson Master Award, and performed for the International Society of Contemporary Music in 1976 and 1978. In 1982 he participated in the Marlboro Chamber Music Festival in Vermont.

A former member of the faculty of the Boston Conservatory of Music, Mr. O'Riley has performed on recordings for Cantabile, Gunmar, Northeastern, and Sine Qua Non.



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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 22, 1984 at 8

CITY MISSION SOCIETY NIGHT

Roman Carnival Overture

Berlioz

Suite from *Jane Eyre*

Williams

At Lowood—To Thornfield—The Return

Procession of Bacchus, from the ballet *Sylvia*

Delibes

INTERMISSION

Galop from *Moscow Cheremushky*

Shostakovich

Concerto No. 3 in C for piano and orchestra, Op. 26

Prokofiev

Andante—Allegro

Andantino

Allegro ma non troppo

SANTIAGO RODRIGUEZ

INTERMISSION

*The City Mission Society will make a
presentation during the second intermission.*

Pops Salutes the Oscars!

arr. Stevens

When You Wish Upon a Star, from *Pinocchio*—

Swingin' on a Star, from *Going My Way*—Moon

River, from *Breakfast at Tiffany's*—Raindrops

Keep Fallin' on My Head, from *Butch Cassidy and*

The Sundance Kid—Theme from *The Way We Were*—

Over the Rainbow, from *The Wizard of Oz*

Begin the Beguine

Porter-May

Sing, Sing, Sing

Prima-Hyman

Among those present: South Boston Neighborhood House; Dover Parents Music
Club, Dover, N.H.; Emerson College Alumni Association

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GUEST ARTIST



Santiago Rodriguez

Santiago Rodriguez was the winner of the Silver Medal at the 1981 Van Cliburn International Piano Competition, where he was also awarded Special Prize for best performance of Leonard

Bernstein's composition "Touches." A top prize winner in many important competitions such as the Naumburg and Leventritt, his latest honor was to be named recipient of the 1982 Avery Fisher Career Grant.

A native of Cuba, Mr. Rodriguez made his debut at the age of nine with the New Orleans Symphony and has subsequently reappeared with that orchestra on several occasions. His extensive concertizing has included performances with such orchestras as the Baltimore Symphony and the National Symphony at Carnegie Hall. This season Mr. Rodriguez made his London orchestral debut at Queen Elizabeth Hall.

An accomplished recitalist, Mr. Rodriguez has performed across South America, Canada, and the United States, and has recorded for Varese Sarabande Records.

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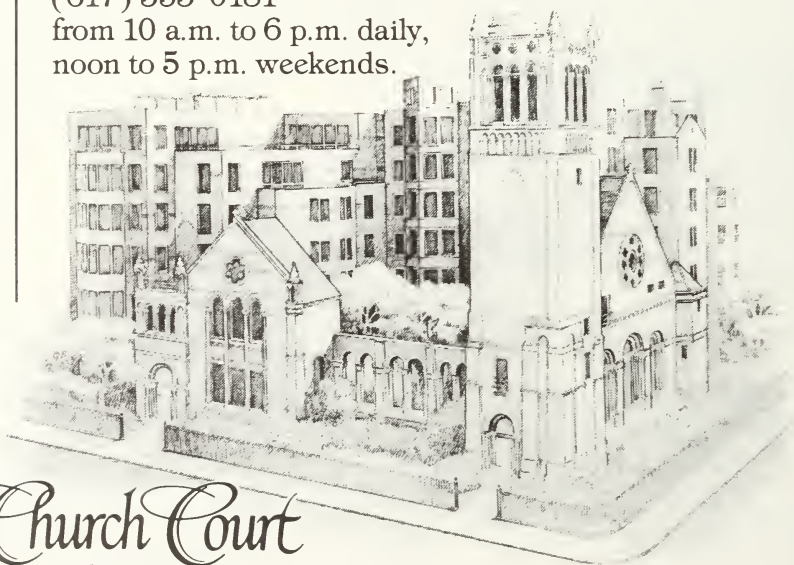
Time Magazine
Best of Design 1983

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 23, 1984 at 8

<i>Roman Carnival Overture</i>	Berlioz
Suite from <i>Jane Eyre</i> At Lowood—To Thornfield—The Return	Williams
Procession of Bacchus, from the ballet <i>Sylvia</i>	Delibes

INTERMISSION

Galop from <i>Moscow Cheremushky</i>	Shostakovich
Concerto No. 3 in C for piano and orchestra, Op. 26 Andante—Allegro Andantino Allegro ma non troppo SANTIAGO RODRIGUEZ	Prokofiev

INTERMISSION

Pops Salutes the Oscars! When You Wish Upon a Star, from <i>Pinocchio</i> — Swingin' on a Star, from <i>Going My Way</i> —Moon River, from <i>Breakfast at Tiffany's</i> —Raindrops Keep Fallin' on My Head, from <i>Butch Cassidy and The Sundance Kid</i> —Theme from <i>The Way We Were</i> — Over the Rainbow, from <i>The Wizard of Oz</i>	arr. Stevens
Begin the Beguine	Porter-May

Sing, Sing, Sing	Prima-Hyman
------------------	-------------

Among those present: Bentley College Alumni Association; Dorchester-Roxbury-Mattapan Association, Inc.; Instrumentation Laboratory, Inc.; Janco, Inc.; Russel Sage College Alumnae Association; Goddard Hospital Employee Activity Committee; The McCarthy Companies; St. Mathias Parish, Marlboro; Fort Square Presbyterian Church, Hanover; Hingham Mothers' Club; Chelmsford Jaycees; Cornell Club of Boston; Salem Methuen Rotary Club; E.G. & G., Inc.

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GUEST ARTISTS

For a biography of Santiago Rodriguez please see page 31.

continued from page 15

THAT'S ENTERTAINMENT

Arthur Schwartz (b. 1900), arr. Richard Hayman

Teamed with lyricist Howard Dietz, Arthur Schwartz wrote music for some of the most successful revues of the '30s, including especially *The Band Wagon* (1931), the biggest hit of which was "Dancing in the dark." The show featured Fred Astaire and his sister Adele (who retired from the stage after the run), Frank Morgan, and Helen Broderick. When MGM decided to use the songs and the title for a film in 1953 (again starring Astaire, along with Cyd Charisse and Nanette Fabray), they added a story line by Betty Comden and Adolph Green. Dietz and Schwartz added one new song, as well, and it turned out to be one of their most durable: "That's Entertainment."

A TRIBUTE TO DUKE ELLINGTON

arr. Ralph Burns (b. 1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the A Train," "Mood Indigo," and "It don't mean a thing (if it ain't got that swing)."

THE TROLLEY SONG

Ralph Blane

Ralph Blane and Hugh Martin introduced "The Trolley Song" ("Ding, ding, ding went the trolley") in the 1944 film *Meet Me in St. Louis*, starring Judy Garland. The plot dealt with the St. Louis World's Fair of 1903, one of the most memorable of the great expositions around the turn of the century. This one was notable architecturally for the many fountains on the fairgrounds, musically for the ragtime ensembles that played around the sidelines of the fair (one of the pieces was a wonderful Scott Joplin tribute to "The Cascades"), and culturally for the invention of the ice cream cone. The title of the film comes from one of the big hit songs of the turn of the century, a tune composed by Kerry Mills with lyrics by Andrew B. Sterling as a publicity gimmick; it really worked! But it was "The Trolley Song" that everyone remembered from the film.

—Steven Ledbetter

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 24, 1984 at 7:30

Roman Carnival Overture Berlioz

Suite from *Jane Eyre* Williams
At Lowood—To Thornfield—The Return

Procession of Bacchus, from the ballet *Sylvia* Delibes

INTERMISSION

Selections from *That's Entertainment* arr. Hayman

Pops Salutes the Oscars! arr. Stevens
When You Wish Upon a Star, from *Pinocchio*—
Swingin' On a Star, from *Going My Way*—
Moon River, from *Breakfast at Tiffany's*—
Raindrops Keep Fallin' on My Head, from *Butch Cassidy*
and *The Sundance Kid*—Theme from *The Way We Were*
Over the Rainbow, from *The Wizard of Oz*

A Tribute to Duke Ellington arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing

INTERMISSION

When Johnny Comes Marching Home arr. Gould

George M. Cohan Medley arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—
Nelly Kelly, I Love You—You're a Grand Old Flag—You
Remind Me of My Mother—Harrigan—Yankee Doodle Dandy

Trolley Song Blane/Salinger-Courage

Battle Hymn of the Republic arr. Wilhousky

Among those present: The Ancient and Honorable Artillery; Massachusetts Parks
and Recreation Association; Adams-Russell; Middlesex Dental Society; Atlanticare
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GUEST ARTISTS



Charleen Ayers

A 1982 graduate of Yale University, where she received her Master of Music degree and was a student of Phyllis Curtin, soprano Charleen Ayers is a past winner of the Metropolitan Opera San Francisco regional auditions.

Ms. Ayers is active in opera, musical comedy and oratorio. Her operatic experience includes roles in *Die Feldermaus*, *Don Pasquale*, *Così Fan Tutte*, *La Bohème*, and *Sussanah*. She has also appeared as soloist with the Atlanta, Baltimore, Nashville, Oregon, Pittsburgh, Sacramento, Seattle, St. Louis and, Wichita symphonies, as well as with the Buffalo and Kansas City philharmonics, and the National Symphony in Washington, D.C.



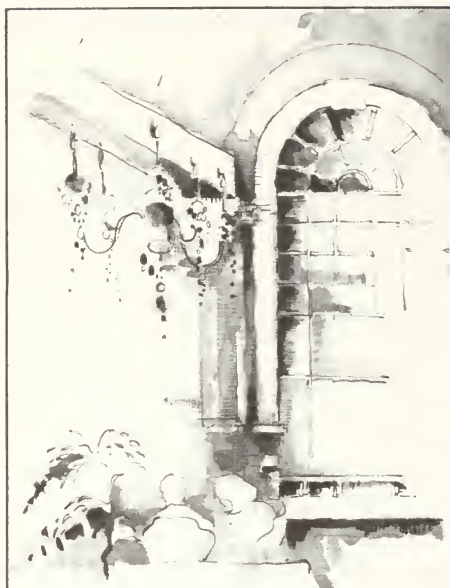
Bruce Hall

Bruce Hall attended the Interlochen Arts Academy where he graduated with

honors and received the Young Artist Award. He continued his studies at the New England Conservatory as a student of Robert Nagel.

After graduating with a Bachelor of Music Degree, Mr. Hall moved to Tel Aviv, Israel, where he was a member of the Israel Chamber Orchestra. Since his return to the United States he has attended the Fellowship program at Tanglewood.

Currently a member of the Boston Pops Esplanade Orchestra, Mr. Hall also performs with the Boston Ballet Orchestra, and the Opera Company of Boston, as well as freelancing in the Boston area.



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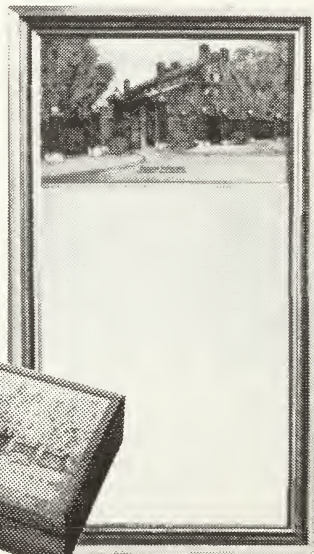
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, June 25, 1984 at 8

HARRY ELLIS DICKSON conducting

DATA GENERAL NIGHT

Prelude to Act III of <i>Lohengrin</i>	Wagner
Overture to <i>Semiramide</i>	Rossini
Minuet in A	Boccherini
Dance of the Hours, from <i>La Giaconda</i>	Ponchielli

INTERMISSION

Voices of Spring Waltzes	Strauss
Concerto No. 5 in A minor for violin and orchestra, Op. 37	Vieuxtemps
Allegro non troppo	
Adagio—Allegro con fuoco	
MICHAEL LUDWIG	

INTERMISSION

Selections from <i>My Fair Lady</i>	Loewe-Hayman
Get Me to the Church On Time—Wouldn't It Be Lovely—	
I've Grown Accustomed to Her Face—I Could Have	
Danced All Night—On the Street Where You Live—	
The Rain in Spain—With a Little Bit of Luck	
Forgotten Dreams	Anderson
Flying Theme, from <i>E.T. (The Extra-Terrestrial)</i>	Williams
South Rampart Street Parade	Bauduc/Haggart-May

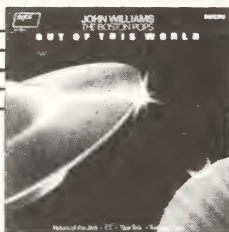
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GUEST ARTIST



Michael Ludwig

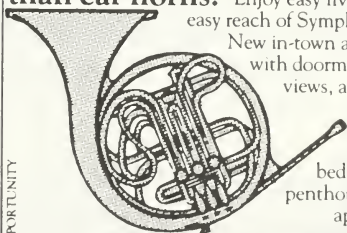
Michael Ludwig began studying violin at age six with his father, Irving Ludwig, who is a violinist with the Philadelphia Orchestra. He appeared as soloist with the Philadelphia Orchestra as winner of the Philadelphia Orchestra Children's Concert Audition when he was nine, and at age twelve performed the Mendelssohn Violin Concerto with the Youth Orchestra of Greater Phila-

delphia. A year later he won the Mostovoy Concerto Competition, the first prize being \$500 and a solo appearance with the Concerto Soloists of Philadelphia. When he was fourteen, Michael again appeared as soloist with the Philadelphia Orchestra as winner of the Junior Student Concert Audition, performing the Goldmark Violin Concerto in A minor. He has also appeared as soloist with the Beethoven Pops Orchestra of Washington, D.C., performing the Mendelssohn Violin Concerto. In July of 1983 he appeared as soloist with the Mozart Orchestra having won the Mozart Concerto Competition, and this past January was the winner of the Pottstown Orchestra Competition. As the Grand Prize Winner of the Seventeen Magazine and General Motors National Concerto Competition, Michael was awarded a \$5,000 violin scholarship and an appearance with the Chicago Symphony. He has also appeared in numerous recitals in the Philadelphia area.

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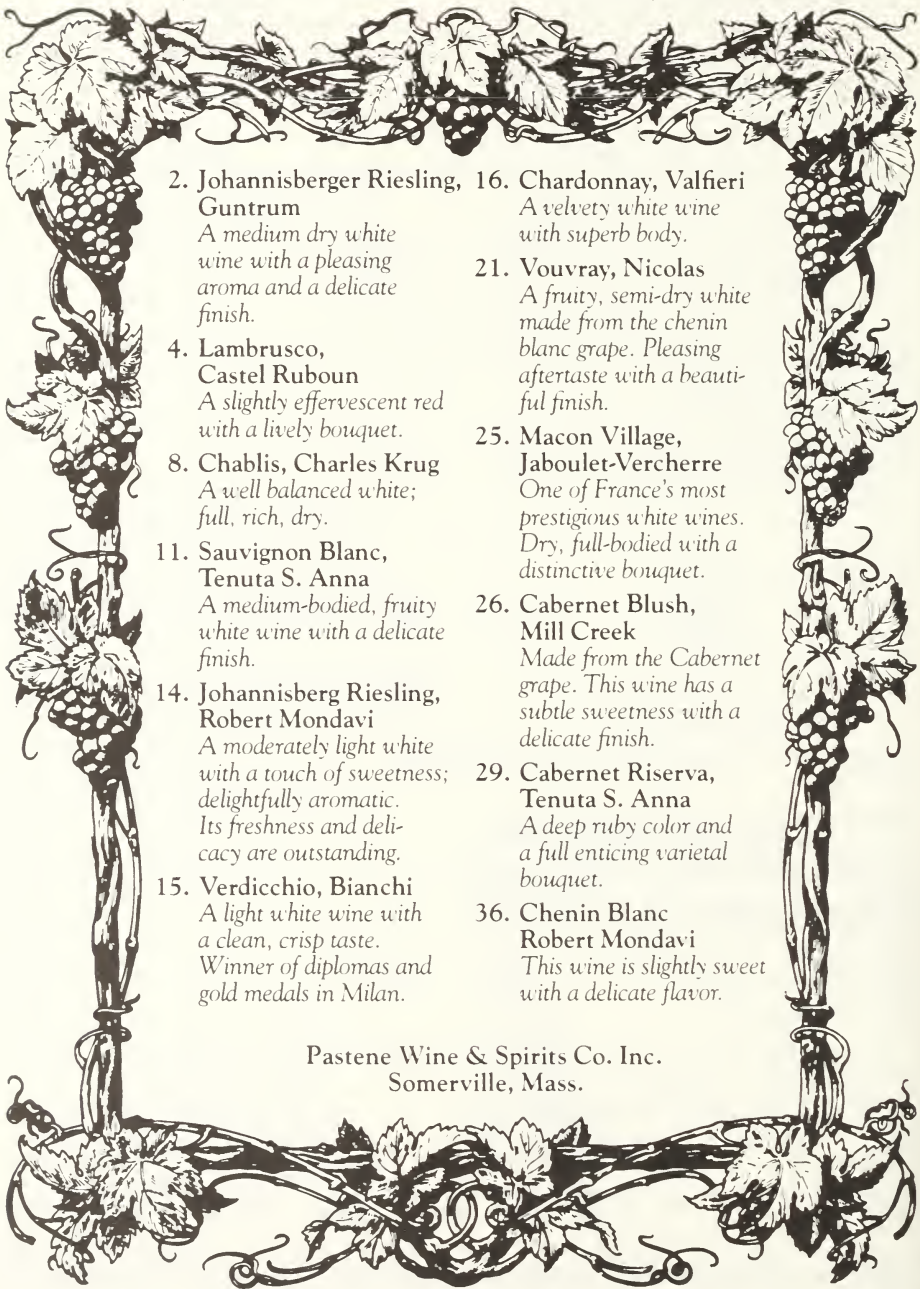
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48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
	CALIFORNIA				ITALY		
8	Chablis, Charles Krug	7.50	4.50	11	Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
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36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
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				32	Taylor Chablis	6.00	
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				34	Lancer's Vinno Branco	8.50	5.00

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50		40	Beaujolais Villages, Louis Jadot	\$10.50	6.50
	CALIFORNIA				ITALY		
35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
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22	Light Rose, Taylor California Cellars	\$ 6.50		39	Lake Country Pink, Taylor	\$6.00	
26	Cabernet Blush, Mill Creek	10.00			PORTUGAL		
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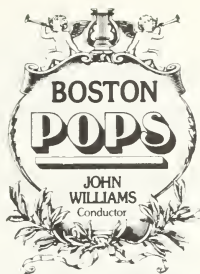


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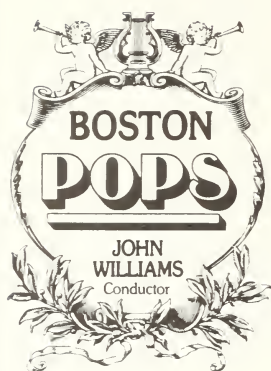
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Maynard Goldman
Joseph Conte
Alexander Romanul
Karen Van Sant
Abraham Mishkind
Susan Light
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Valeria Kuchment
Carol Lieberman
Elliott Markow
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Dianne Pettipaw
Kay Knudsen
Lisa Crockett
Michael Rosenbloom
Gerald Mordis
Jason Meyer
Sandra Kott
Darrow White
Priscilla Hallberg
Lynn Newdome

Violas

Kenneth Stalberg
Roberto Diaz
Endel Kalam
Anne Black
Mary Hadcock
John Englund
Barbara Kroll
Rachel Mahoney

Cellos

Eduard Gulabyan
Miron Yampolsky
David Finch
George Seaman
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Timothy Pitts
Robert Caplin
Anthony Beadle
John Stovall
Justin Locke
Prentice Pilot
Francis Gallagher

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Don Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Sylvia Alimena

Trumpets

Peter Chapman
James Simpson
Bruce Hall
James Tinsley

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Neil Grover

Percussion

Dean Anderson
Patrick Hollenbeck
Edward Meltzer
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Harp

Caitriona Yeats

Piano

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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, which was released last month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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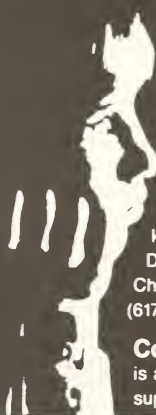
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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the

Boston Symphony Chamber Players) and by the Boston Pops Esplanade Orchestra, a permanent ensemble that draws upon the outstanding musical talent of the Boston area. The list of distinguished guest conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to recordings and radio, television, and Symphony Hall appearances, the Pops make frequent tours throughout the United States.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

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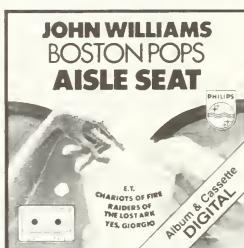
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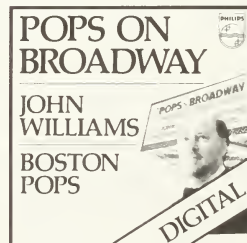
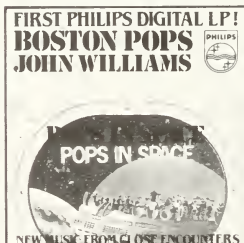
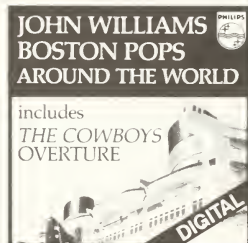
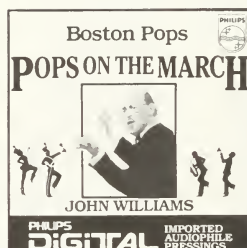
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NOTES ON THE MUSIC

ROMAN CARNIVAL OVERTURE

Hector Berlioz (1803-1869)

Berlioz conceived this piece as an afterthought to his opera *Benvenuto Cellini*, a fictionalized treatment of the life of the famous Renaissance sculptor, which reaches its climax in the casting of the bronze "Perseus." The opera had been performed in 1838; five years later Berlioz decided to add an introduction to the second act to capture the vivacity of the traditional Carnival season in Rome (the weeks before the beginning of Lent, which had for centuries been devoted to excesses of all kinds). The new introduction, which Berlioz christened with the name by which it is now known, was first performed with enormous success in 1844.

ENTRANCE OF THE GUESTS from *TANNHÄUSER*

Richard Wagner (1813-1883)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

LIGHT CAVALRY OVERTURE

Franz von Suppé (1819-1895)

Throughout his long life, Franz von Suppé was one of the busiest theater composers going, turning out a steady supply of overtures, songs, and full scores for plays and operettas in Vienna and elsewhere in the German-speaking world. His delightful one-act *Beautiful Galathea* may be considered the first real Viennese operetta, forerunner of the works of Strauss and Lehar, and his comic opera *Boccaccio* deserves to be much better known than it is. But most of all, Suppé is remembered by most people for a number of overtures which were played by town bands all over Europe and America for the better part of a century. The theater organists who provided the music for the early silent films would have been lacking a good part of their repertory if it had not been for Suppé's overtures. Did a platoon of horsemen ever charge in a silent film without the theater organist slipping into the galloping music from *Light Cavalry*? The advent of the talkies marked the death of that kind of film music, and now we hear *Light Cavalry* only as an isolated overture, separated from the rest of the operetta for which Suppé composed it in 1862.

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Malcolm Sherman, President, Zayre Stores (620-5000); or Eric Sanders, BSO Director of Corporate Development (266-1492).

"HEY, LOOK ME OVER" from *WILDCAT*

Cy Coleman (b. 1929)

The 1960 show *Wildcat*, the first Broadway vehicle for Lucille Ball, was also Cy Coleman's first musical. (He has since followed it up with *Little Me*, *Sweet Charity*, *Seesaw*, *I Love My Wife*, *On the 20th Century*, and *Barnum*.) In *Wildcat*, everybody's favorite zany redhead plays it fast and loose in a 1912 Texas oil-boom town while trying every ploy she can think of to sink a successful oil well (without capital) and latch on to the foreman that she has selected for her husband. The big hit during the run of the show was a lively hoe-down called "What takes my fancy," but over the years the bouncy march "Hey, look me over," the heroine's confident self-advertisement, has become ever more popular, so that by now it certainly qualifies as a standard.

OUTDOOR OVERTURE

Aaron Copland (b. 1900)

Like many composers of the 1930s Aaron Copland turned from writing difficult and advanced music to creating works in a more populist vein. One aspect of this change in orientation was a desire to write music for young musicians. His 1938 *Outdoor Overture* was composed for the talented musicians of New York's High School of Music and Art (the school depicted in the television show *Fame*). As the title implies, the overture is bright and engaging, filled with vigorous rhythms and confident melodies that celebrate Copland's musical personality at every point.

TRUMPET CONCERTO IN E-FLAT

Joseph Haydn (1732-1809)

After the two wonderfully successful trips to London in the early 1790s, during which he composed his last twelve symphonies, Haydn returned to Vienna for the rest of his life and almost completely gave up the composition of instrumental music, turning his attention instead to oratorios and Masses. Among the happy exceptions, though, is his only concerto for trumpet, arguably the finest concerto he ever wrote. He composed the work in 1796. The trumpet of that time was limited in the number of chromatic notes it could play, but Haydn used the instrument in such an imaginative way that we completely forget the technical difficulties he had to contend with and think only of the musical result.

GREENSLEEVES

Ralph Vaughan Williams (1872-1958)

Verdi is not the only composer to have been tempted to write an opera featuring Shakespeare's great comic creation Falstaff. Vaughan Williams composed his *Sir John in Love* using Shakespeare's actual words (though naturally much abridged), sprinkled with some lovely Elizabethan song lyrics. One of these is the best-known of all early English songs, *Greensleeves*, mentioned by Shakespeare and printed by the early seventeenth century. The composer's atmospheric setting of this melody appears as an interlude in the opera; its contrasting middle section is the bawdy song "Lovely Joan" used to characterize Mrs. Quickly.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 26, 1984 at 8

HARRY ELLIS DICKSON conducting

Prelude to Act III of *Lohengrin* Wagner

Overture to *Semiramide* Rossini

Minuet in A Boccherini

Dance of the Hours, from *La Gioconda* Ponchielli

INTERMISSION

Voices of Spring Waltzes Strauss

Concerto No. 5 in A minor for violin
and orchestra, Op. 37 Vieuxtemps

Allegro non troppo
Adagio—Allegro con fuoco
MICHAEL LUDWIG

INTERMISSION

Selections from *My Fair Lady* Loewe-Hayman

Get Me to the Church on Time—Wouldn't It
Be Lovely—I've Grown Accustomed to Her Face—
I Could Have Danced All Night—On the Street
Where You Live—The Rain in Spain—With a Little
Bit of Luck

Forgotten Dreams Anderson

Flying Theme, from *E.T. (The Extra Terrestrial)* Williams

South Rampart Street Parade Bauduc-Haggart-May

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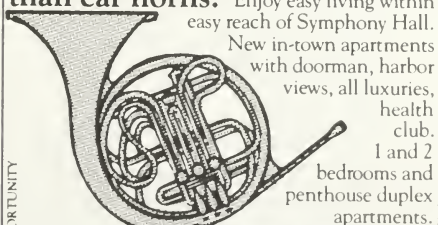


Michael Ludwig

Michael Ludwig began studying violin at age six with his father, Irving Ludwig, who is a violinist with the Philadelphia Orchestra. He appeared as soloist with the Philadelphia Orchestra as winner of the Philadelphia Orchestra Children's Concert Audition when he was nine, and at age twelve performed the Mendelssohn Violin Concerto with the Youth Orchestra of Greater Phila-

delphia. A year later he won the Mostovoy Concerto Competition, the first prize being \$500 and a solo appearance with the Concerto Soloists of Philadelphia. When he was fourteen, Michael again appeared as soloist with the Philadelphia Orchestra as winner of the Junior Student Concert Audition, performing the Goldmark Violin Concerto in A minor. He has also appeared as soloist with the Beethoven Pops Orchestra of Washington, D.C., performing the Mendelssohn Violin Concerto. In July of 1983 he appeared as soloist with the Mozart Orchestra having won the Mozart Concerto Competition, and this past January was the winner of the Pottstown Orchestra Competition. As the Grand Prize Winner of the Seventeen Magazine and General Motors National Concerto Competition, Michael was awarded a \$5,000 violin scholarship and an appearance with the Chicago Symphony. He has also appeared in numerous recitals in the Philadelphia area.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 27, 1984 at 8

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS NIGHT

Coronation March, from *Le Prophète* Meyerbeer

Academic Festival Overture Brahms

Clair de lune Debussy-Mouton-Piston

Procession of Bacchus, from the ballet *Sylvia* Delibes

INTERMISSION

Concerto for Harp and Orchestra Ginastera

Allegro guisto

Molto moderato

Liberamente capriccioso

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INTERMISSION

Selections from *Girl Crazy* Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—

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GUEST ARTISTS



Ann Hobson Pilot

Ann Hobson Pilot was named principal harp of the Boston Symphony Orchestra and the Boston Pops in September 1980. She joined the Boston Symphony Orchestra in 1969 having previously spent one season with the Pittsburgh Symphony as second harpist,

and three years with the Washington National Symphony as principal harpist. Ms. Hobson Pilot began studying the piano at age six with her mother, a former concert pianist and teacher in the Philadelphia public schools, and switched to the harp in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and at the Cleveland Institute of Music with Alice Chalifoux. Ms. Hobson Pilot has participated at the Marlboro Music Festival in Vermont. She has appeared as soloist with the Boston Symphony, Boston Pops, Washington National Symphony, Wichita Kansas Symphony, Richmond Virginia Symphony and several other orchestras in this country. Currently on the faculties of the New England Conservatory and the Berkshire Music Center, she is the founder of the New England Harp Trio, and a member of the contemporary music ensemble Collage.

For a biography of The Mitchell-Ruff Duo please see page 31.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 28, 1984 at 8

NEW ENGLAND ASSOCIATES OF BEN GURION UNIVERSITY NIGHT

Coronation March, from <i>Le Prophète</i>	Meyerbeer
Academic Festival Overture	Brahms
Clair de lune	Debussy-Mouton-Piston
Suite from the ballet <i>Sylvia</i>	Delibes
Prelude, the huntresses of Diana	
Valse lente	
Procession of Bacchus	

INTERMISSION

Hatikvah

The Star Spangled Banner

Waltz from <i>The Sleeping Beauty</i>	Tchaikovsky
Eili, Eili	Jacchia
BRUCE HALL, trumpet	
Rumanian Rhapsody No. 1	Enesco

INTERMISSION

Pops Salutes the Oscars!	arr. Stevens
When You Wish Upon a Star, from <i>Pinocchio</i> —	
Swingin' on a Star, from <i>Going My Way</i> —Moon River,	
from <i>Breakfast at Tiffany's</i> —Raindrops Keep Fallin' on	
My Head, from <i>Butch Cassidy and the Sundance Kid</i> —	
Theme from <i>The Way We Were</i> —Over the Rainbow,	
from <i>The Wizard of Oz</i>	
Begin the Beguine	Porter-May
Sing, Sing, Sing	Prima-Hyman
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GUEST ARTIST



Bruce Hall

Bruce Hall attended the Interlochen Arts Academy where he graduated with

honors and received the Young Artist Award. He continued his studies at the New England Conservatory as a student of Robert Nagel.

After graduating with a Bachelor of Music Degree, Mr. Hall moved to Tel Aviv, Israel, where he was a member of the Israel Chamber Orchestra. Since his return to the United States he has attended the Fellowship program at Tanglewood.

Currently a member of the Boston Pops Esplanade Orchestra, Mr. Hall also performs with the Boston Ballet Orchestra, and the Opera Company of Boston, as well as freelancing in the Boston area.



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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 29, 1984 at 8

THE ESPLANADE

Entrance of Guests, from *Tannhaüser* Wagner

Roman Carnival Overture Berlioz

Fantasia on Greensleeves Vaughan Williams

Suite from the ballet *Sylvia* Delibes
Prelude, the huntresses of Diana
Valse lente
Procession of Bacchus

INTERMISSION

The Star Spangled Banner

Hey Look Me Over Coleman-Hayman

Selections from *La Cage aux folles* Herman-Hayman
We Are What We Are—*La Cage aux folles*—
Song on the Sand—The Best of Times

The Way We Were Hamlish-Knight

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Begin the Beguine (Artie Shaw) Porter-May
Sing, Sing, Sing (Benny Goodman) Prima-Hayman

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J. J. Hawes, circa 1870

The Mitchell-Ruff Duo

The Mitchell-Ruff Duo was formed in 1955 when the pianist Dwiki Mitchell and the bassist/French horn player Willie Ruff left Lionel Hampton's band to strike out on their own. But its real origins go back even earlier to 1947 when they were servicemen stationed at Lockbourne Air Force Base. Mitchell, a 17-year-old pianist with the unit band, needed a bass player for an air force radio show, and he saw a likely candidate in the newly arrived Ruff. The friendship that was formed then has deepened over the years into the warmest collaboration, and one that has taken the Mitchell-Ruff Duo to the top of their profession and to many corners of the world. In 1959 they introduced jazz to the Soviet Union, playing and teaching at conservatories in Leningrad, Moscow, Kiev, Yalta, Sochi and Riga; and in 1981 they took jazz to China, playing and teaching at conservatories in Shanghai and Peking.

Only once after their military service did they go separate ways and lose touch. Mitchell studied at a conservatory in Philadelphia for two years and then joined Lionel Hampton's band. Ruff, meanwhile, went to Yale School of Music because he wanted to study with composer Paul Hindemith, a member of the faculty there. Upon receiving his master's degree in 1954, Ruff tried to get a position with an American symphony orchestra, but found that black musicians were not yet welcome in those ranks. Instead he accepted a job as first horn with the Tel Aviv Symphony. Not long before he was to leave he happened to watch the Ed Sullivan Show.

He saw not only Lionel Hampton's band, but his friend Mitchell as Hampton's pianist. When Ruff was invited to join Hampton's band, he jumped at the chance to be reunited with Mitchell and never did get to Israel.

When the Mitchell-Ruff Duo was formed in 1955 they had the advantage of being the least expensive group in jazz and were booked as the second act with the best bands of the day—Dizzy Gillespie, Louis Armstrong, Duke Ellington, Count Basie—in Birdland, the Embers, the Village Vanguard, Basin Street East and other leading nightclubs. They later toured widely for a group called Young Audiences, playing and demonstrating jazz for students in elementary and high schools. Since the mid-sixties, their main format has been the college concert and they give 60 to 70 concerts a year on college campuses, where they are great favorites.

A professor of music and of Afro-American studies at Yale, Ruff is also curator of the Duke Ellington Fellowships, a program that he created at Yale which brings the greats of black American music to teach at Yale and in New Haven's predominantly black public schools throughout the year.

Mitchell, meanwhile, stays in his New York apartment, occasionally teaching but mostly practicing the piano from morning to night, and waiting for Ruff to call and let him know where they are going to play next. As he has learned, it could be Seattle or Senegal. "If it sounds all right to me," he says, "I just tell him, 'O.K. Ruff, let's go'."

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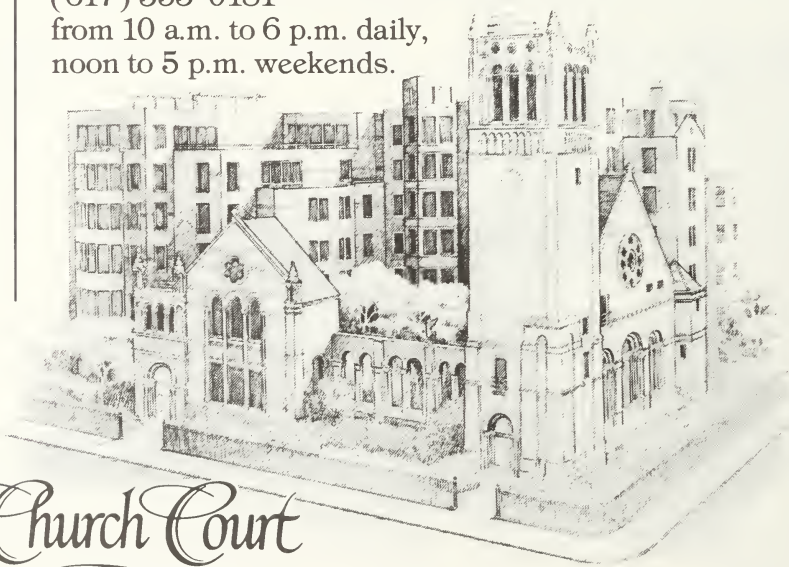
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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday morning, June 30, 1984 at 10:15

HARRY ELLIS DICKSON conducting

ESPLANADE YOUTH CONCERT

The Star Spangled Banner

Hands Across the Sea March Sousa

Light Cavalry Overture Suppé

Andante from Symphony No. 94 in G ("Surprise") Haydn

Allegro from Concerto in E flat for trumpet and orchestra
RICHARD KELLEY Haydn

Three Leroy Anderson Favorites Anderson
The Syncopated Clock
The Waltzing Cat
Fiddle Faddle

Kid Stuff Hayman

Hoe-down from *Rodeo* Copland

Stars and Stripes Forever March Sousa

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GUEST ARTIST

Richard A. Kelley

Richard A. Kelley lives in Jamaica Plain, Boston, and is an eleventh-grade student at Boston Latin School. Richard began studying trumpet when he was in the sixth grade, and he has since been studying through the music department of Boston Latin School, under the direction of Music Department Chairman Jerry Boisen. Although trumpet is Richard's primary instrument, he also plays flute, clarinet, saxophone, trombone, guitar, and piano. Richard plays first-stand trumpet in the Boston Latin School Concert Band, as well as in the school's jazz ensemble. He has performed with the band at Boston City

Hall and at many conventions and festivals in the city, and he was recently chosen to perform first trumpet with the Massachusetts Southeast District Junior High School Band. Richard was a participant in the Boston Symphony Orchestra's "Days in the Arts" program at Tanglewood during the summer of 1980. He has also appeared as soloist in the Hummel Trumpet Concerto in E flat for the Boston Symphony Youth Concerts High School program in 1983, and with the Boston Pops Esplanade Orchestra on the Esplanade last summer.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 30, 1984 at 8

THE ESPLANADE

Procession of the Nobles, from *Mlada*

Rimsky-Korsakov

An Outdoor Overture

Copland

Andante cantabile from String Quartet, Op. 11

Tchaikovsky

Suite from the ballet *Sylvia*

Delibes

Prelude, the huntresses of Diana

Valse lente

Procession of Bacchus

INTERMISSION

The Star Spangled Banner

Put On A Happy Face

Strouse-Hayman

Selections from *Gigi*

Loewe-Bennett

The Night They Invented Champagne—Gigi—

Waltz at Maxim's—I'm Glad I'm Not Young Anymore—

The Parisians—Say A Prayer For Me Tonight—

Thank Heaven For Little Girls

Three Big Band Favorites

Stompin' at the Savoy

Sunrise Serenade

In the Mood

Goodman-Osser

Carle-Hayman

Garland-Osser

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POPS CONDUCTORS



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892
- 1893 Timothee Adamowski
- 1894
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

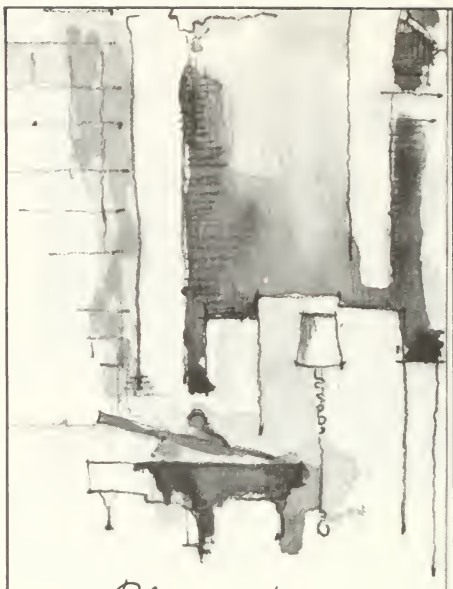
(Symphony Hall)

- 1901
- 1902 Max Zach, Gustav Strube
- 1903
- 1904 Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav Strube
- 1907
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910
- 1911 Gustav Strube, André Maquarre
- 1912
- 1913 Otto Urack, André Maquarre,
- 1914 Clement Lenorn
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams



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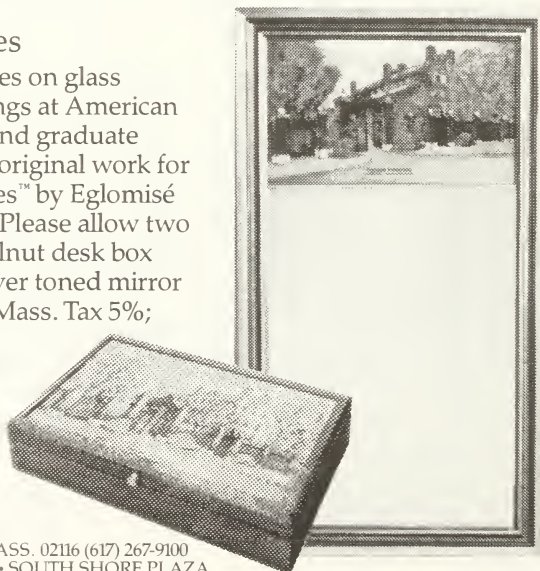
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 1, 1984 at 8

THE ESPLANADE

Hands Across the Sea March

Sousa

Overture to *Candide*

Bernstein

Presenting
UP WITH PEOPLE

INTERMISSION

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—

But Not For Me—I Got Rhythm (reprise)

Sleigh Ride, from Three German Dances

Mozart

Sleigh Ride

Anderson

Presenting
UP WITH PEOPLE

Mozart Rocks
Classical Medley

Flying Theme, from *E.T. (The Extra Terrestrial)*

Williams

Hey Look Me Over

Coleman-Hayman

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GUEST ARTISTS



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Up With People has performed in such famous world settings as Royal Albert Hall in London, in Carnegie Hall, the Kennedy Center, at the Olympic Games in Munich, at the Conservatory of Music in Peking, and for Super Bowls X, XIV, and XVI.

The 550 students who travel each year are selected from more than 10,000 applicants, with their acceptance based upon personal interviews rather than

musical talent. Maturity, personality, motivation, interest in the world around them, and the ability to communicate with others are the attributes for which Up With People are looking in the students that they select.

Participating in Up With People involves much more than performing. Cast members take part in a variety of unique learning experiences, expanding their knowledge of the world and them. In addition to public shows, each cast participates in community activities frequently involving local young people in visits to hospitals, schools for the handicapped, and correctional institutions. One purpose of these visits is to encourage continued active service to others. By the end of their year in Up With People, each student will have lived with some 80 to 90 host families in cities and towns all over the world. Cast members are responsible for all aspects of the daily operation of the cast, assisting in advance promotion of the shows, publicity, arranging for hosts and public performances. They also help with the travel logistics, business management, applicant interviews, and all areas of stage work. Cast members can also receive college credits for independent study projects associated with their Up With People Year.

Of the unique organization that he began fifteen years ago, Up With People Founder and President J. Blanton Belk says "It is our dream that some day young men and women from every nation will have the chance to spend a year in this non-sectarian, apolitical program, so that together they may contribute to a more peaceful world."

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Breast of Turkey	3.50		

Sandwiches served on rye or white bread.

CHEESES

Camembert	\$1.25	Wispride Spread	\$1.25
Cheddar Stick	1.25	Havarti	1.75

All cheeses served with crackers.

CAKES & SWEETS

Cheesecake (plain)	\$1.50	Cheesecake Brownies	\$1.00
Apple or Raspberry Turnover	1.00		

SNACKS & NUTS

Potato Chips	\$.50	Honey Roast Cashews	\$1.50
Pretzels	.50	Honey Roast Almonds	1.50
Honey Roast Peanuts	1.25		

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Vanilla, Chocolate, Strawberry, Coffee	\$1.50
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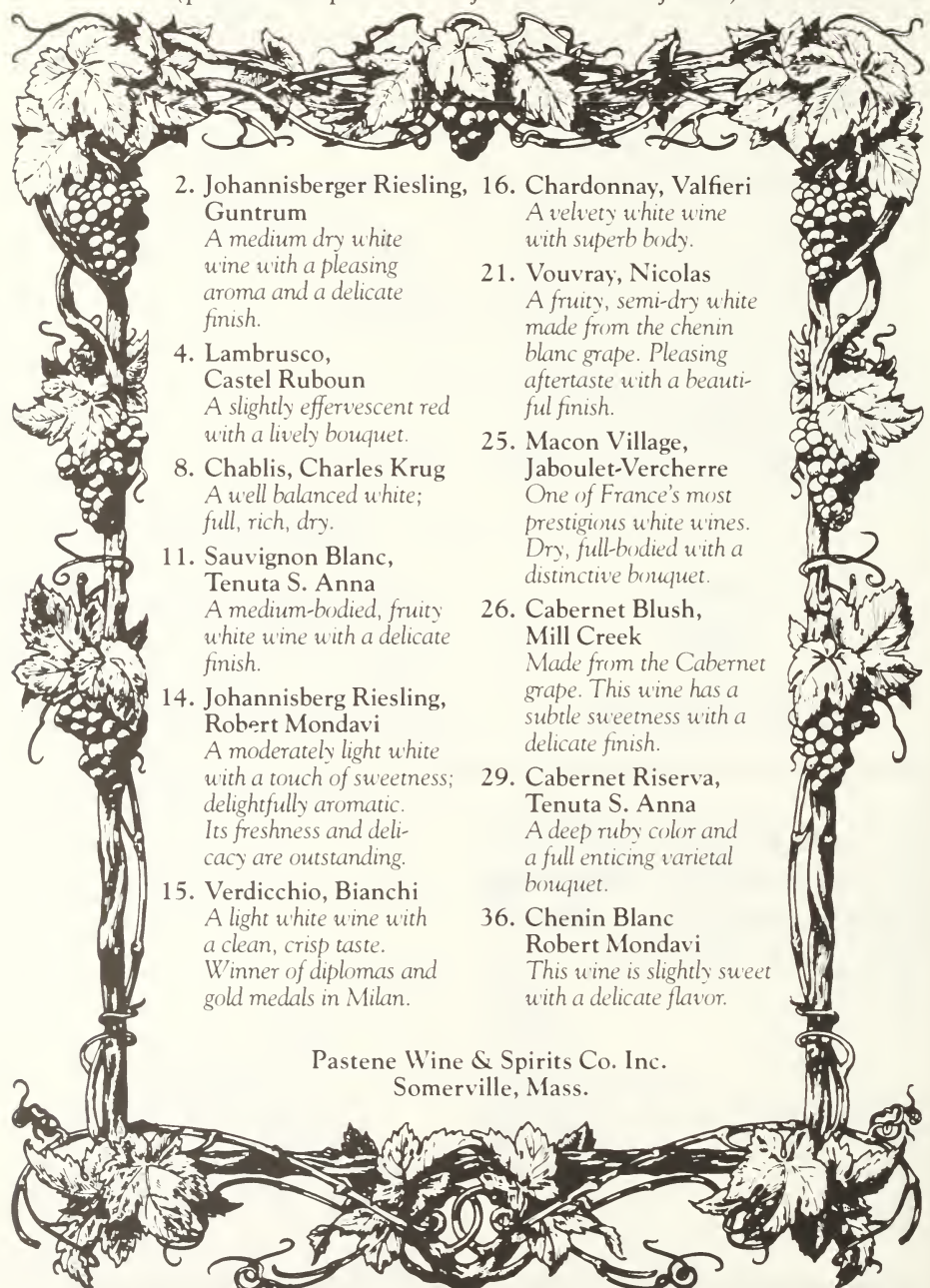
Hot Coffee	\$.75	Iced Tea	\$.75
Iced Coffee	.75	Sanka	.75
Hot Tea	.75		

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 36. **Chenin Blanc, Robert Mondavi**
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No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
CALIFORNIA							
3	Le Domaine Cold Duck, Almadén	\$ 9.00		6	ITALY Gancia Asti Spumante	\$16.00	
9	Paul Masson Brut	14.00		NEW YORK STATE			
51	Blanc de Blanc, Almadén	16.00		5	Great Western Extra Dry	14.00	8.00
FRANCE							
28	Le Duc Brut, Blanc de Blanc	14.50					
30	Taittinger, Brut La Francaise	39.00	21.50				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
AUSTRIA							
47	Pinot Blanc, Klosterkeller Siegendorf	\$ 7.50		21	FRANCE Vouvray, Nicolas	\$9.50	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
CALIFORNIA							
8	Chablis, Charles Krug	7.50	4.50	11	ITALY Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
33	Rhine, Taylor California Cellars	6.50		GERMANY			
36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
59	Boston Symphony Chardonnay	11.00		18	Bernkastel Riesling, The Bishop of Riesling	9.00	
NEW YORK STATE							
PORTUGAL							
32	Taylor Chablis	6.00		34	Lancer's Vinno Branco	8.50	5.00

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
AUSTRIA							
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50		40	FRANCE Beaujolais Villages, Louis Jadot	\$10.50	6.50
CALIFORNIA							
35	Burgundy, Taylor California Cellars	6.50		ITALY			
42	Cabernet Sauvignon, Almadén	10.50		4	Lambrusco, Castel Ruboun	6.00	4.00
53	Zinfandel, Almadén	7.50		20	Valpolicella, Bolla	9.00	5.50
60	B.S.O. Cabernet Sauvignon	10.50		29	Cabernet Riserva, Tenuta S. Anna	9.50	

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
CALIFORNIA				NEW YORK STATE			
22	Light Rose, Taylor California Cellars	\$ 6.50		39	Lake Country Pink, Taylor	\$6.00	
26	Cabernet Blush, Mill Creek	10.00		PORTUGAL			
50	Lancer's Vin Rose	8.50	5.00				

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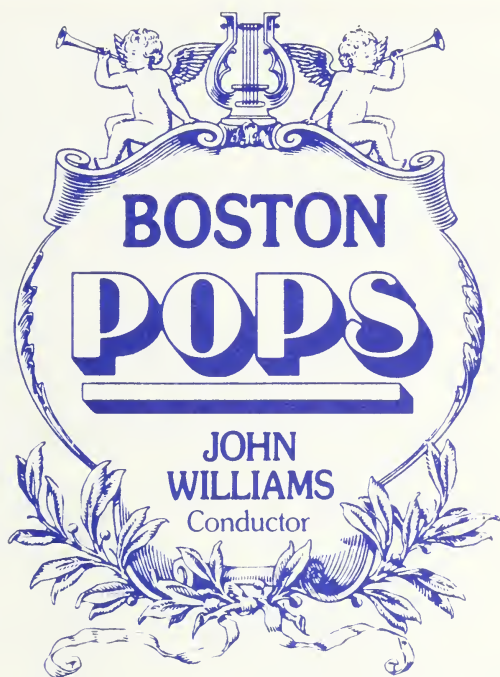


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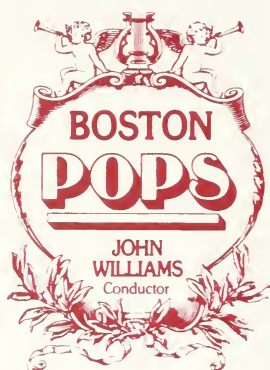
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The
Boston Pops
Esplanade Orchestra

July 1984

THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON
Associate Conductor

First Violins

Roger Shermont
Joseph Scheer
Maynard Goldman
Joseph Conte
Alexander Romanul
Karen Van Sant
Abraham Mishkind
Susan Light
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Valeria Kuchment
Carol Lieberman
Elliott Markow
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Dianne Pettipaw
Kay Knudsen
Lisa Crockett
Michael Rosenbloom
Gerald Mordis
Jason Meyer
Sandra Kott
Darrow White
Priscilla Hallberg
Lynn Newdome

Violas

Kenneth Stalberg
Roberto Diaz
Endel Kalam
Anne Black
Mary Hadcock
John Englund
Barbara Kroll
Rachel Mahoney

Cellos

Eduard Gulabyan
Miron Yampolsky
David Finch
George Seaman
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Timothy Pitts
Robert Caplin
Anthony Beadle
John Stovall
Justin Locke
Prentice Pilot
Francis Gallagher

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Don Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Llewellyn Humphreys
Sylvia Alimena

Trumpets

Peter Chapman
James Simpson
Bruce Hall
James Tinsley

Trombones

Donald Sanders
John Huling
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Neil Grover

Percussion

Dean Anderson
Patrick Hollenbeck
Edward Meltzer
Fred Buda

Harp

Caitriona Yeats

Piano

Bob Winter

Organ

Berj Zamkochian

Librarian

William Shisler

Personnel Manager

Harry Shapiro

Stage Coordinator

Cleveland Morrison

JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, which was released last month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 29, 1984 at 8

THE ESPLANADE

Entrance of Guests, from *Tannhäuser* Wagner

Roman Carnival Overture Berlioz

Fantasia on Greensleeves Vaughan Williams

Suite from the ballet *Sylvia* Delibes

Prelude, the huntresses of Diana

Valse lente

Procession of Bacchus

INTERMISSION

THE STAR SPANGLED BANNER

Hey Look Me Over Coleman-Hayman

Selections from *La Cage aux folles* Herman-Hayman

We Are What We Are—*La Cage aux folles*—

Song on the Sand—The Best of Times

The Way We Were Hamlich-Knight

Three Big Band Favorites

Opus I (Tommy Dorsey)

Begin the Beguine (Artie Shaw)

Sing, Sing, Sing (Benny Goodman)

Dorsey-Wilcox

Porter-May

Prima-Hayman

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Baldwin Piano

GUEST ARTIST

Richard A. Kelley

Richard Kelley is a resident of Jamaica Plain, Boston, and a tenth-grade student at Boston Latin School. He began studying the trumpet in the sixth grade with Sandra Faulk and has since studied through the music department of Boston Latin School under the direction of Music Department Chairman Jerry Boisen. He has also studied with James Tinsley of the Boston Pops and is currently a student of Charles Schleuter, principal trumpet of the Boston Symphony Orchestra. Although trumpet is Richard's primary instrument, he also plays the flute, clarinet, saxophone, trombone, guitar and piano. Richard plays first-stand trumpet in the Boston Latin School Concert band, as well as in the school's Jazz Ensemble.

He has performed with the band at Boston City Hall and at many conventions and festivals in the city and he serves as first trumpet with the Massachusetts Southeast District Senior High School Band. In 1982 he was the winner of the Boston Symphony Orchestra's Youth Concerts Concerto Competition and was the soloist with the Orchestra under the direction of Harry Ellis Dickson. This year Richard traveled to Holland to perform with the Massachusetts Youth Wind Ensemble. He was also a participant in the Boston Symphony Orchestra's "Days in the Arts" program at Tanglewood. These performances are Richard's second as a soloist on the Esplanade.

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday morning, June 30, 1984 at 10:15

HARRY ELLIS DICKSON conducting

ESPLANADE YOUTH CONCERT

THE STAR SPANGLED BANNER

Hands Across the Sea March Sousa

Light Cavalry Overture Suppé

Andante from Symphony No. 94 in G ("Surprise") Haydn

Allegro from Concerto in E flat for trumpet and orchestra Haydn
RICHARD KELLEY

Three Leroy Anderson Favorites Anderson
The Syncopated Clock
The Waltzing Cat
Fiddle Faddle

Kid Stuff Hayman

Hoe-down from *Rodeo* Copland

Stars and Stripes Forever March Sousa

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 30, 1984 at 8

THE ESPLANADE

Procession of the Nobles, from *Mlada*

Rimsky-Korsakov

An Outdoor Overture

Copland

Andante cantabile from String Quartet, Op. 11

Tchaikovsky

Suite from the ballet *Sylvia*

Delibes

Prelude, the huntresses of Diana

Valse lente

Procession of Bacchus

INTERMISSION

THE STAR SPANGLED BANNER

Put On A Happy Face

Strouse-Hayman

Selections from *Gigi*

Loewe-Bennett

The Night They Invented Champagne—Gigi—

Waltz at Maxim's—I'm Glad I'm Not Young Anymore—

The Parisians—Say A Prayer For Me Tonight—

Thank Heaven For Little Girls

Three Big Band Favorites

Stompin' at the Savoy

Sunrise Serenade

In the Mood

Goodman-Osser

Carle-Hayman

Garland-Osser

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GUEST ARTISTS



musical talent. Maturity, personality, motivation, interest in the world around them, and the ability to communicate with others are the attributes for which Up With People are looking in the students that they select.

Participating in Up With People involves much more than performing. Cast members take part in a variety of unique learning experiences, expanding their knowledge of the world and them. In addition to public shows, each cast participates in community activities frequently involving local young people in visits to hospitals, schools for the handicapped, and correctional institutions. One purpose of these visits is to encourage continued active service to others. By the end of their year in Up With People, each student will have lived with some 80 to 90 host families in cities and towns all over the world. Cast members are responsible for all aspects of the daily operation of the cast, assisting in advance promotion of the shows, publicity, arranging for hosts and public performances. They also help with the travel logistics, business management, applicant interviews, and all areas of stage work. Cast members can also receive college credits for independent study projects associated with their Up With People Year.

Of the unique organization that he began fifteen years ago, Up With People Founder and President J. Blanton Belk says "It is our dream that some day young men and women from every nation will have the chance to spend a year in this non-sectarian, apolitical program, so that together they may contribute to a more peaceful world."

Up With People

Up With People began with the belief that, through music and dance, young people could communicate their ideas and hopes. The Up With People show has already been seen in more than 6,000 cities and towns in 47 countries. This year alone, the casts of Up With People will perform for over two million people in live performances and for millions more through television.

Up With People has performed in such famous world settings as Royal Albert Hall in London, in Carnegie Hall, the Kennedy Center, at the Olympic Games in Munich, at the Conservatory of Music in Peking, and for Super Bowls X, XIV, and XVI.

The 550 students who travel each year are selected from more than 10,000 applicants, with their acceptance based upon personal interviews rather than

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 1, 1984 at 8

THE ESPLANADE

Hands Across the Sea March

Sousa

Overture to Candide

Bernstein

Presenting
UP WITH PEOPLE

Stand Together

Allen-P. Colwell

My Song

P. Colwell-R. Colwell-Ashby-Allen

50's Prom

Allen-Welsh

Can We Sing a Song of Peace

Ashby

Take the Cake

Allen

Let the River Flow

Allen

Up With People

P. Colwell-R. Colwell

INTERMISSION

THE STAR SPANGLED BANNER

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My Time—

But Not For Me—I Got Rhythm (reprise)

Sleigh Ride, from *Three German Dances*

Mozart

Sleigh Ride

Anderson

Presenting
UP WITH PEOPLE

Mozart Rocks

Leathwood-Sulsh

Classical Medley

Allen

Flying Theme, from *E.T. (The Extra Terrestrial)*

Williams

Hey Look Me Over

Coleman-Hayman

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

PATRIOTIC SING-ALONG

arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, Above the fruited
plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a
pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle
do or die
A real live nephew of my Uncle Sam,,
Born on the Fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I'm a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
Thy mandate makes heroes assemble
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white, and blue!
Three cheers for the red, white, and blue!
Three cheers for the red, white, and blue!
Thy banners make tyranny tremble,
Three cheers for the red, white, and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land,
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO: 1956-1958-1970 Ludlow Music, Inc., New York
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying
flag;
And forever in peace may you wave;
You're the emblem of the land I love;
The home of the free and the brave.
Ev'ry heart beats true, Under red, white and
blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored;
He has loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.
Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, July 3, 1984 at 8

THE ESPLANADE

Hands Across the Sea March Sousa

Academic Festival Overture, Op. 80 Brahms

Trumpeter's Lullaby Anderson
BRUCE HALL

The Irish Suite Anderson
Irish Washerwoman—Minstrel Boy—
Rakes of Mallow

INTERMISSION

THE STAR SPANGLED BANNER

American Salute Gould

The Carousel Waltz Rodgers-Walker

Selections from *West Side Story* Bernstein-Mason
I Feel Pretty—Maria—Something's Coming—
Tonight—One Hand, One Heart—Cool—America

Patriotic Sing Along arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm A Yankee Doodle Dandy—Columbia the Gem of
the Ocean—This Land is Your Land—You're a Grand
Old Flag—Battle Hymn of the Republic

St. Louis Blues March Handy-Miller-Hayman

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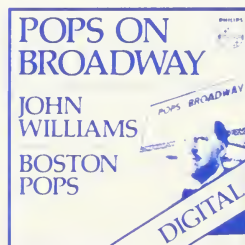
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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, July 4, 1984 at 8

THE ESPLANADE

<i>Hands Across the Sea</i> March	Sousa
Academic Festival Overture, Op. 80	Brahms
Trumpeter's Lullaby BRUCE HALL	Anderson
The Irish Suite Irish Washerwoman—Minstrel Boy— Rakes of Mallow	Anderson

INTERMISSION

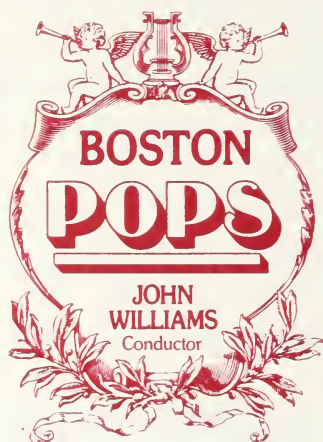
THE STAR SPANGLED BANNER

Selections from <i>West Side Story</i> I Feel Pretty—Maria—Something's Coming— Tonight—One Hand, One Heart—Cool—America	Bernstein-Mason
---	-----------------

Patriotic Sing Along America—America the Beautiful—Yankee Doodle— I'm A Yankee Doodle Dandy—Columbia the Gem of the Ocean—This Land is Your Land—You're a Grand Old Flag—Battle Hymn of the Republic <i>For the words to the Patriotic Sing Along please see page 12.</i>	arr. Hayman
--	-------------

1812, Ouverture Solonnelle	Tchaikovsky
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1984

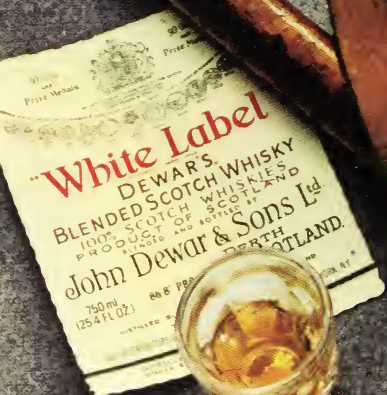


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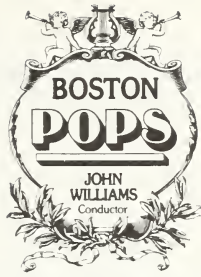


The trophies are few and
the purses small,
but the reason to run in the
Glendevon sheepdog trials
is as old as the Scottish hills
themselves. Sooner or later
every dog has his day.
The good things
in life stay that way.

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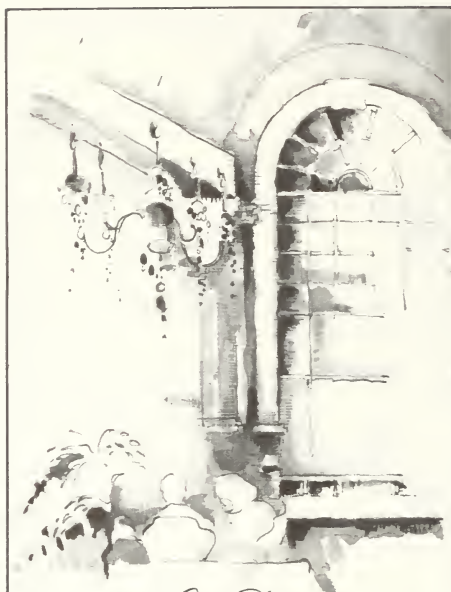


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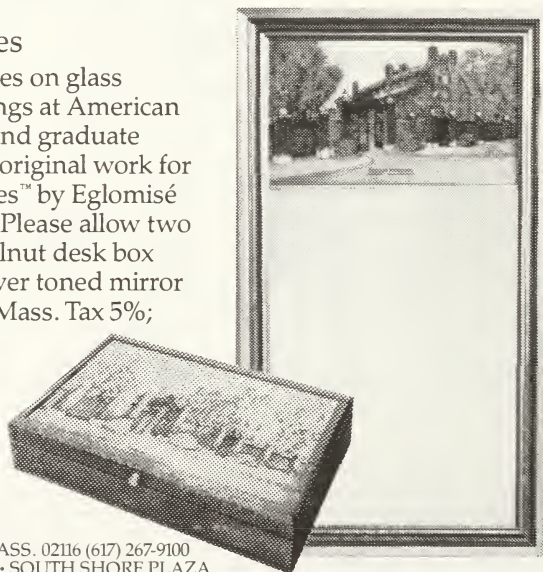
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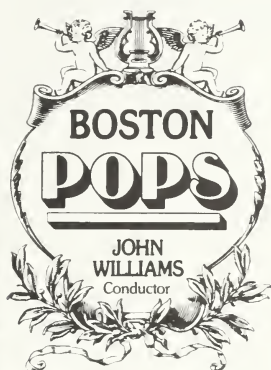
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Maynard Goldman
Joseph Conte
Alexander Romanul
Karen Van Sant
Abraham Mishkind
Susan Light
Kristina Nilsson
Carolyn Edwards
John Williams
Ann Leathers
Valeria Kuchment
Carol Lieberman
Elliott Markow
Anita Brooker

Second Violins

William Waterhouse
Shirley Boyle
Dianne Pettipaw
Kay Knudsen
Lisa Crockett
Michael Rosenbloom
Gerald Mordis
Jason Meyer
Sandra Kott
Darrow White
Priscilla Hallberg
Lynn Newdome

Violas

Kenneth Stalberg
Roberto Diaz
Endel Kalam
Anne Black
Mary Hadcock
John Englund
Barbara Kroll
Rachel Mahoney

Cellos

Eduard Gulabyan
Miron Yampolsky
David Finch
George Seaman
Dorothea Jump
Joan Esch
Donald Anderson
Toni Rapier

Basses

Timothy Pitts
Robert Caplin
Anthony Beadle
John Stovall
Justin Locke
Prentice Pilot
Francis Gallagher

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Don Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

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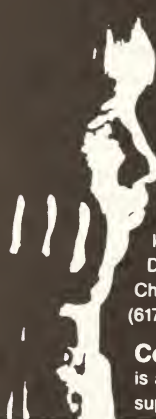
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JOHN WILLIAMS



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips*; *The Poseidon Adventure*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *The Empire Strikes Back*, *Raiders of the Lost Ark*, *E.T. (the Extra-Terrestrial)* and *Return of the Jedi*. He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen

Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recently recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September, 1980, and he opened the current Pops season with *The Esplanade Overture* written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His other highly acclaimed albums with the Boston Pops include *Pops in Space*, *That's Entertainment (Pops on Broadway)*, *Pops on the March*, *Pops Around the World (Digital Overtures)*, and *Aisle Seat*.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, and the University of South Carolina at Columbia.

Mr. Williams has recently completed the score to *Indiana Jones and the Temple of Doom*, a sequel to *Raiders of the Lost Ark*, which was released last month. He was also commissioned to compose the official theme and fanfare for the 1984 summer Olympic Games to be held in Los Angeles.

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HARRY ELLIS DICKSON



Harry Ellis Dickson is the founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first-violin section. Mr. Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des

Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College, from North Adams State College, and from Southeastern Massachusetts University. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes. His latest book, *Arthur Fiedler and The Boston Pops*, was published in April 1981. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has traveled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938; he became assistant conductor of that orchestra in 1958. In 1975 he conducted the Pops at the first inaugural ceremony of his son-in-law, Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as the artistic director and conductor of these concerts, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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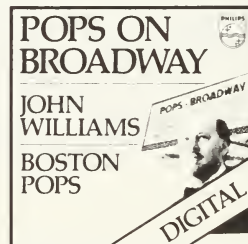
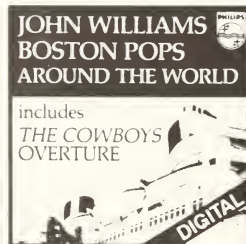
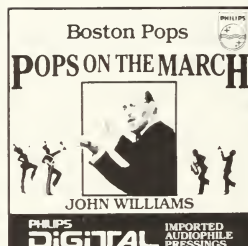
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NOTES ON THE MUSIC

ENTRANCE OF THE GUESTS from *TANNHÄUSER*

Richard Wagner (1813-1883)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

CAPRICCIO ESPAGNOLE, Opus 34

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

A TRIBUTE TO DUKE ELLINGTON

arr. Ralph Burns (b. 1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the A Train," "Mood Indigo," and "It don't mean a thing (if it ain't got that swing)."

WHEN THE SAINTS GO MARCHING IN

arr. Billy May

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that "When the saints go marchin' in" used to be played twice by black bands at funerals in New Orleans around 1900—slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.

—Steven Ledbetter

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday Evening, July 6, 1984 at 8

WANG CORPORATION NIGHT

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Adagio in G minor for Strings and Organ	Albinoni
Polovetsian Dances, from <i>Prince Igor</i>	Borodin

INTERMISSION

Galop from <i>Moscow Cheremushky</i>	Shostakovich
Waltz from <i>Eugene Onegin</i>	Tchaikovsky
Capriccio espagnol, Op. 34	Rimsky-Korsakov
Alborada—Variations—Alborada—Gypsy	
Scene—Fandango of the Asturias	

INTERMISSION

<i>A Chorus Line</i> Overture	Hamlich-Burns
Theme from <i>The Way We Were</i>	Hamlich-Knight
Stompin' at the Savoy	Goodman-Osser
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train—Mood	
Indigo—It Don't Mean a Thing	

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday Evening, July 7, 1984 at 8

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Adagio in G minor for Strings and Organ	Albinoni
Polovetsian Dances, from <i>Prince Igor</i>	Borodin

INTERMISSION

Galop from <i>Moscow Cheremushky</i>	Shostakovich
Waltz from <i>Eugene Onegin</i>	Tchaikovsky
Capriccio espagnol, Op. 34	Rimsky-Korsakov
Alborada—Variations—Alborada—Gypsy Scene—Fandango of the Asturias	

INTERMISSION

<i>A Chorus Line</i> Overture	Hamlisch-Burns
Theme from <i>The Way We Were</i>	Hamlisch-Knight
Stompin' at the Savoy	Goodman-Osser
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train—Mood Indigo—It Don't Mean a Thing	

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PROGRAM

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday Evening, July 8, 1984 at 7:30

Entrance of the Guests, from *Tannhäuser* Wagner

Adagio in G minor for Strings and Organ Albinoni

Polovetsian Dances, from *Prince Igor* Borodin

INTERMISSION

Galop from *Moscow Cheremushky* Shostakovich

Waltz from *Eugene Onegin* Tchaikovsky

Capriccio espagnol, Op. 34 Rimsky-Korsakov
Alborada—Variations—Alborada—Gypsy
Scene—Fandango of the Asturias

INTERMISSION

A Chorus Line Overture Hamlish-Burns

Theme from *The Way We Were* Hamlish-Knight

Stompin' at the Savoy Goodman-Osser

A Tribute to Duke Ellington arr. Burns
Sophisticated Lady—Take the 'A' Train—Mood
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THE BOSTON POPS

In the spring of 1985 the Boston Pops will celebrate their one hundredth birthday. The establishment of the Pops was the dream of Henry Lee Higginson, the man who had founded the Boston Symphony Orchestra in 1881. Higginson had expressed the wish to present in Boston "as many serious concerts of classical music as were wanted, also to give at other times, and more especially in the summer, concerts of a lighter kind of music." In 1885, his wish was realized when Adolph Neuendorff conducted the first of the "Music Hall Promenade Concerts."

From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments — an innovation welcomed by Bostonians as an ideal summer night's activity. The concerts were eventually given in the spring and christened "popular" and later "Pops." They continued to be given in the Music Hall through the 1899 season. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall where they have been given to this day.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who became Pops conductor on May 7, 1930. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck's tenure as music director. He played both violin and viola in the Pops Orchestra under six of its conductors, and he eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the first Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler's appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established. Fiedler took a strong interest in American music and young American soloists, and also emphasized popular contemporary compositions as well as light music of earlier days.

Following Fiedler's death on July 10, 1979, Associate Conductor of the Boston Pops Harry Ellis Dickson led the Orchestra until John Williams was appointed conductor in January, 1980. Mr. Williams has retained what he refers to as "Arthur Fiedler's tripartite program format," with an opening third of light-classical music, a middle section often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theatre or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of the orchestra's award-winning PBS television series, *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, and *Aisle Seat*, all listed as Billboard best-sellers.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra which is comprised of members of the Boston Symphony Orchestra (except for the twelve principal players of the orchestra who perform as the



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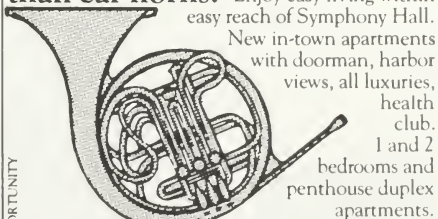
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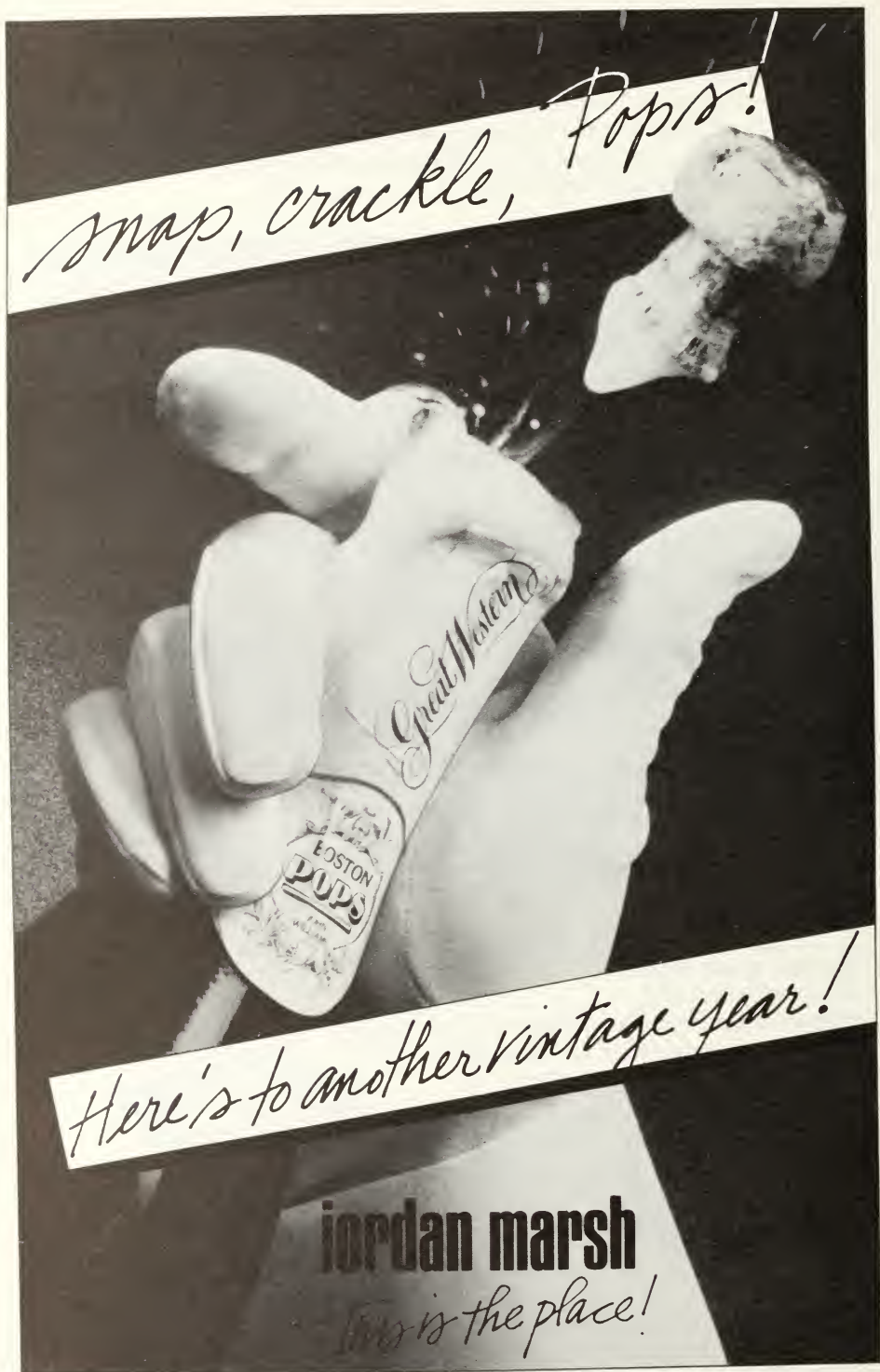


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POPS CONDUCTORS



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade Concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season.

Adolf Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892
- 1893 Timothee Adamowski
- 1894
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901
- 1902 Max Zach, Gustav Strube
- 1903
- 1904 Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav Strube
- 1907 Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910
- 1911 Gustav Strube, André Maquarre
- 1912
- 1913 Otto Urack, André Maquarre,
- 1914 Clement Lenorn
- 1915 André Maquarre, Ernst Schmidt, Clement Lenorn
- 1916 Ernst Schmidt, Clement Lenorn, André Maquarre; autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams



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3	Le Domaine Cold Duck, Almadén	\$ 9.00		6	Gancia Asti Spumante	\$16.00	
9	Paul Masson Brut	14.00			NEW YORK STATE		
51	Blanc de Blanc, Almadén	16.00		5	Great Western Extra Dry	14.00	8.00
	FRANCE						
28	Le Duc Brut, Blanc de Blanc	14.50					
30	Taittinger, Brut La Francaise	39.00	21.50				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
47	Pinot Blanc, Klosterkeller Siegendorf	\$ 7.50		21	Vouvray, Nicolas	\$9.50	
48	Riesling Kabinett, Klosterkeller Siegendorf	7.50		25	Macon-Blanc-Villages, Jaboulet-Vercherre	9.50	
	CALIFORNIA				ITALY		
8	Chablis, Charles Krug	7.50	4.50	11	Sauvignon Blanc, Tenuta S. Anna	8.50	
14	Johannisberg Riesling, Robert Mondavi	13.50		12	Soave, Bolla	9.00	5.50
17	Monterey Chablis, Almadén	7.00		15	Verdicchio, Bianchi	7.00	
31	Chardonnay, Almadén	11.00		16	Chardonnay, Valfieri	7.50	
33	Rhine, Taylor California Cellars	6.50			GERMANY		
36	Chenin Blanc, Robert Mondavi	13.50		2	Johannisberger Riesling, Guntrum	8.00	
45	Light Chablis, Taylor California Cellars	6.50		10	Blue Nun, Sichel	9.50	5.50
59	Boston Symphony Chardonnay	11.00		18	Bernkastel Riesling, The Bishop of Riesling	9.00	
					NEW YORK STATE		
				32	Taylor Chablis	6.00	
					PORTUGAL		
				34	Lancer's Vinno Branco	8.50	5.00

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				FRANCE		
54	Pinot Noir, Klosterkeller Siegendorf	\$ 7.50		40	Beaujolais Villages, Louis Jadot	\$10.50	6.50
	CALIFORNIA				ITALY		
35	Burgundy, Taylor California Cellars	6.50		4	Lambrusco, Castel Ruboun	6.00	4.00
42	Cabernet Sauvignon, Almadén	10.50		20	Valpolicella, Bolla	9.00	5.50
53	Zinfandel, Almadén	7.50		29	Cabernet Riserva, Tenuta S. Anna	9.50	
60	B.S.O. Cabernet Sauvignon	10.50					

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Light Rose, Taylor California Cellars	\$ 6.50		39	Lake Country Pink, Taylor	\$6.00	
26	Cabernet Blush, Mill Creek	10.00			PORTUGAL		
				50	Lancer's Vin Rose	8.50	5.00

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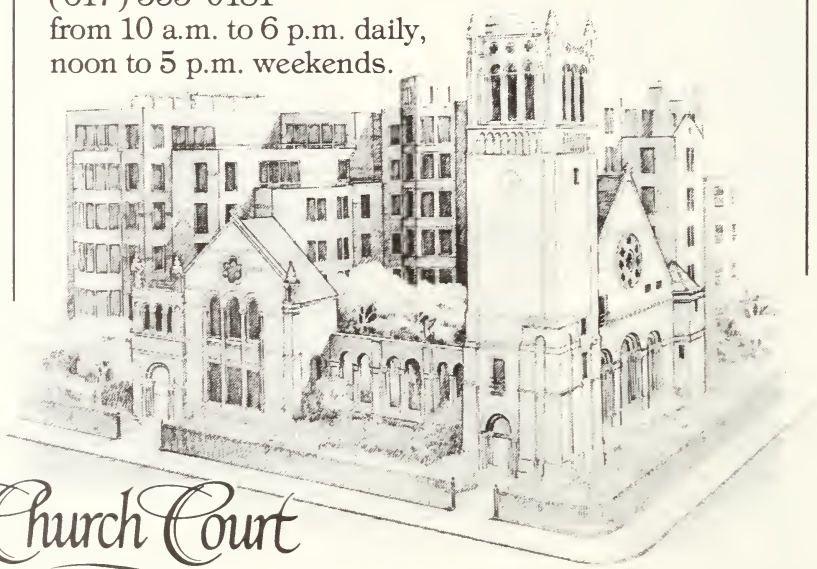
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